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ENGLISH GRAMMAR

BLOUNT AND NORTHUP

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AN ENGLISH GRAMMAR

FOR USE IN HIGH AND NORMAL SCHOOLS
AND IN COLLEGES

BY

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NEW YORK
HENRY HOLT AND COMPANY

1914

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PREFACE

In the opinion of the authors of this book technical grammar should not be taught in the first years of the high school. In the seventh and eighth grades the pupils have already studied the elements of English grammar, as discipline in the analysis of thought, as a preparation for the study of foreign tongues, and as an aid in composition. In the ninth and tenth grades they have not enough linguistic experience and added grasp of mind to make the continuation of English grammar a profitable study. But if, in the eleventh or twelfth grade (preferably in the latter), the student resume the study of the mother tongue, he will bring to it two or three years of scholastic discipline and experience beyond that of the eighth grade, and will be prepared to attack new and more difficult problems.

In preparing this treatise on English grammar, the authors have assumed on the part of the students such knowledge of the subject as would be obtained from the study of an elementary text—for example, the *Elementary Grammar* of this series of language books, *PROGRESSIVE STUDIES IN ENGLISH*. An attempt is here made to furnish the text needed for two classes of more advanced students: first, those who require a book of medium difficulty; and, secondly, those who require a comprehensive and scientific treatise. For the first class the matter printed in the type of the regular text will probably be sufficient, though among such students questions will doubtless arise that will require reference to other portions of the volume. The second class, the more mature students of normal schools and colleges, should endeavor to master the principles developed in the historical and other material printed in smaller type. In case circumstances require rearrangement and condensation of the text, attention is called to the fact that English furnishes far richer material for the study of syntax than for the study of inflection.

The authors desire to acknowledge their indebtedness to the great English grammars of Maetzner and Koch, valuable mines

of classified illustrative material, from which they have taken a large number of sentences. They have also consulted freely the other works named in the Bibliography in Section 20. The present choice and arrangement of material, however, is the product of years of practical experience in the class-room. To Dr. Ida Fleischer, Instructor in German in the Michigan State Normal College, the authors are also indebted for help in proof-reading.

A. B.
C. S. N.

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AN ENGLISH GRAMMAR

INTRODUCTION

THE ENGLISH LANGUAGE

1. English is a member of the great family of languages called Aryan, or Indo-Germanic, or Indo-European. The table on the following page shows the extent of this family, and the relationship existing between the various other members and English.

2. From the table it will be seen that English is a development from a Low German dialect in the West Teutonic group of the Teutonic branch of the Indo-European family of languages. It is most nearly related to the German dialects found along and near the coast of the North Sea, and is a more distant cousin of the literary High (South) German. Its connection with the North and East Teutonic groups may be plainly seen, though this is evidently not so close as its connection with High German. But the identity of its words and grammatical forms (as far as such identity exists) with those of languages in other branches of the Indo-European family can be detected only by careful study of sounds and forms. No one knows how long the family has been scattered—it must be many centuries at least; and the members have developed each in its own peculiar way, until now there is little superficial resemblance of the various branches to one another.

3. Our first historical meeting with our Teutonic ancestors is on the continent of Europe. Three tribes—the Jutes, the Angles, and the Saxons—occupied Jutland (now Denmark) and the territory immediately south of it, at the mouths of the Elbe and the Weser. Like the other Teutonic tribes, they were hardy and warlike. While their cousins to the east were pressing down on the Roman provinces and even on the city of Rome, the Angles and the Saxons set out across the North Sea to make new homes for themselves on the island of Britain. This island was

		a. Indian: ancient Sanskrit (developed by the 5th century B. C.), Pali; many modern dialects of India.		
	I. Indo-Iranian	b. Iranian: Avestan (the language of the Zoroastrians), Old Persian, Pehlevi; Modern Persian, Kurdish, Ossetic.		
	II. Armenian:	ancient Scythian, ancient Phrygian (probably); Old Armenian (known since the fifth century); modern East and West Armenian dialects.		
	III. Balto-Slavic	a. Baltic: Old Russian (extinct since the 17th century), Lettish, Lithuanian.		
		b. Slavonic: South Slavic (Old Bulgarian, Servo-Croatian, Slovenian); Russian (Great Russian, White Russian, Little Russian); West Slavic (Servian, Slovakian, Polish, Czech or Bohemian, Moravian, Sorbian).		
	IV. Albanian:	ancient Illyrian, ancient Thracian; modern Albanian dialects (into which have crept many Greek, Latin, Slavonic, and Turkish words).		
	V. Hellenic:	numerous ancient dialects (Ionic-Attic, Doric, Northwest Greek, Elean, Arcado-Cyprian, Aeolic, Pamphylic); Modern Greek.		
Indo-European	VI. Italic:	ancient Oscan, Umbrian, Sabellian, Latin; modern Rumanian, Rhæto-Romanic, Italian, French, Provençal, Spanish, and Portuguese.		
	VII. Celtic	a. Q-Celtic (having <i>mac</i> "son"): Irish, Manx (nearly extinct), Scotch Gaelic.		
		b. P-Celtic (having <i>map</i> "son"): Ancient Gaulish, Welsh, Cornish (extinct a century since), Breton.		
		a. Gothic, or East Teutonic	East Gothic.	
			West Gothic (the Bible of Ulfilas, 310-83, and a few other texts).	
		b. Scandinavian, or North Teutonic	East	Swedish.
				Danish.
			West	Norwegian.
				Icelandic.
			High German.	
		c. West Teutonic	Low German	Frisian.
				Dutch.
				Flemish.
				Old Saxon.
				English.
	VIII. Teutonic, or Germanic			

then occupied by Celtic tribes. It had been conquered and Christianized by the Romans; but when they found need for all their soldiers at home, they had abandoned the island and the Celts to their fate. The Teutonic tribes began their incursions at some time late in the fourth century. Band after band came over, until, by the year 600, the Jutes had established themselves in Kent, the Saxons in Southern England, and the Angles in Northeastern England, in the lands stretching from Saxon territory to the Firth of Forth. The defeated Celts (or *Britons*) had fled into the western parts of the island—Wales and Cornwall—and even across the channel into Brittany. The Anglian tribe gave its name to the island and to the language.

4. In the seventh century the Anglo-Saxons were converted to Christianity. The northern part of the country was taught chiefly by Irish missionaries, the southern part by those sent out from Rome. Schools were established, and the English received the new faith and culture with such zeal that in the eighth century they supported the finest schools in Europe, and possessed many valuable manuscripts. Besides a learned literature written in Latin, they produced a popular literature in the vernacular, and this is exceedingly interesting to us for both literary and linguistic reasons. There was no "standard" or conventional literary language; each writer used his own dialect. We have, therefore, early forms of the dialects in use in all parts of England—northern, midland, and southern. These dialects differed in certain respects from one another, but some characteristics common to all may be stated.

5. Old English (500–1100) was an inflected language (see Section 21, note). Its nouns were divided into a number of classes, or declensions, and distinguished by their forms three grammatical genders, four cases, and two numbers. Adjectives were declined to agree with their nouns in gender, number, and case, as in Modern German, and had both strong and weak forms. Verbs had a more elaborate conjugation than have Modern English verbs. But even in this early stage there was a tendency toward greater simplicity and uniformity of inflection. In late Old English the classes of nouns and of verbs were not distinguished as carefully as in an earlier period, and there began to be some confusion of gender distinctions.

6. In the Old English period, the language was subject to no foreign grammatical influence of importance. With the Christian religion and civilization the people borrowed many Latin words to express ideas that came to them from that source; and the Danish invasions of the ninth, tenth, and eleventh centuries brought in some words of Scandinavian origin, and probably increased the tendency toward grammatical simplification. But on the whole, the language, as far as grammar is concerned, remained Anglo-Saxon.

7. In the year 1066 Duke William of Normandy landed on English shores and claimed the lands of England for his followers. French-speaking people thereupon become the nobility and gentry of England. The English people, and their language with them, were forced into a humble position. For some time the two races and the two tongues lived side by side without mingling. French had at first no influence whatever on English. Some two or three hundred years later, English adopted many French words, some from the Anglo-French of the island, more from the French dialects spoken on the Continent. But French grammatical forms were not adopted into English, and French idioms had at first comparatively little influence on English syntax. The Norman Conquest had, therefore, no great influence on English grammar, except indirectly in helping on, by causing neglect of the cultivation of the English language, the decay of inflections already begun in the Old English period. By introducing a French nobility, the Conquest made English for a time the language of the lower classes only. Uneducated people are always careless of grammatical forms, and after the Conquest the English inflections were rapidly dropped. By the fourteenth century, when English was once more raised to the dignity of a national language, the inflectional forms were almost as simple as they are now. In the following century, when education and literature in England were at ebb-tide, most of the inflections used in the fourteenth century were lost. Middle English (1100-1500), therefore, emerges into Modern English as a practically uninflected tongue. The very few inflections that remain are of English origin.

8. This extremely brief sketch of the history of our language is intended to impress upon the student's mind one thought in

particular: English was once an inflected language, but it has lost most of its inflectional endings. We shall find in it not a few phrases in which the relation of words was once made clear by their forms, but which, now that the inflections are gone, are grammatically obscure. To explain thoroughly the structure of such phrases and sentences, we must go back to the earlier forms of the words and to the original syntax. The study of a language that has passed through such radical changes necessarily presents great difficulties, and men who have spent years in the most careful and painstaking study of English are still confronted by unsolved problems. On doubtful passages, the opinions of English philologists are of the utmost value. Many constructions are found that cannot be fitted into any set form of parsing or analysis, and must be explained in terms of their own. Examples of such constructions are to be found in this book in Chapter XXI, "Idioms," as well as in various other parts of the text.

HOW TO STUDY ENGLISH GRAMMAR

9. The consideration of the fact that Modern English is an almost uninflected language leads us to the thought that the study of English grammar must differ in method and purpose from the study of Latin and of Greek grammar. As we have seen, in peculiar constructions the method must often be historical; we shall now consider how we should proceed in construing passages that can be classified into regular groups.

10. "Every Latin word," says Professor Earle, "has its function as noun or verb or adverb ticketed upon it" by its ending. In English we are rarely helped by the form of a noun, or other word, to discover its function in the sentence. We reach a knowledge of the syntax by first comprehending the thought of the sentence. In Latin the form helps the translator to the construction, and the construction to the thought; in English the thought helps the student to decide the syntax, the form of the noun being the same for most constructions. The order of words is commonly of assistance; but often, especially in poetry, even that fails us. Shakespeare says,

The fire and cracks
Of sulphurous roaring the most mighty Neptune
Seemed to besiege.—*The Tempest* i. 2. 203-5.

As far as the form is concerned, *fire* and *cracks* might be the subject of *seemed*, and *Neptune* the object of *besiege*; or *Neptune* might be the subject, and *fire* and *cracks* the object. Nothing but the sense of the passage makes us decide that the former is the correct explanation. In analyzing an English sentence we have always to be watchful for the significance that our grammatical interpretation is giving the words. In a certain textbook among the examples for analysis is found the following couplet from Wordsworth:

The dew was falling fast; the stars began to blink;
I heard a voice; it cried, "Drink, pretty creature, drink."
—*The Pet Lamb.*

A conscientious and faithful student construed *creature* as the object of *drink*. He was not prevented from doing this by the absurdity of the meaning he analyzed into the lines; but he probably would not have made such a mistake if he had been explaining a language that distinguished the vocative and accusative cases by their forms.

11. One should never attempt to explain the grammar of a sentence before he comprehends the exact meaning of every word in it as the word is used in that particular sentence.

While you utterly avoid slang, do not shun Americanisms, so they be good ones.

What does *while* mean here? What does *so* mean? If one says that *while* introduces a temporal clause, and *so* a clause of result (as students have been known to say), he misses the thought, and the grammar with it. One must discover what the writer means before he attempts to apply grammatical terms. One is always justified in refusing to make general grammatical statements about isolated words; he must see words with their context before he can pronounce accurately on their meaning and construction.

12. The study of English grammar is, at bottom, chiefly a study of the relations of the ideas comprehended in a thought. As such it has unique value in the school course. It is not itself a study of pure thought, because it deals with the concrete expression of thought, namely, with sentences. But it may be

made a first step toward logic and the other abstract sciences dealing with mental processes, because, if rightly pursued, it gives the student an opportunity to analyze thought expressed in tangible form. English grammar is, for this purpose, more valuable than the grammar of a highly inflected language, where one is so greatly helped by the forms of words in the classification of functions and constructions.

13. The English student who desires a fairly thorough acquaintance with the grammar of his mother tongue will find it greatly to his advantage to study at least one well-inflected language for a period of not less than two years. Such study will give him a familiarity with technical grammatical terms, and a certainty in their application, that he would find it difficult, if not impossible, to acquire from English alone; and it will furnish him with syntactical material with which to compare his less easily classified English constructions.

14. While the explanation in grammatical terms of the thought-relations of words in sentences is the most important part of Modern English grammar, the other portion of the work is not less interesting and instructive. We must classify the few inflectional forms left us from the older period of our language. The classification is usually simple and easy, because the forms are few and "regular." It is possible even for one that knows nothing of Old English to understand something of the development of these inflections from early forms, and in the chapters of this text dealing with inflections an attempt has been made to give a simple explanation of their origin. To make these explanations clear, the student must acquaint himself with a few fundamental phonetic principles.

SOME PRINCIPLES OF PHONETICS

15. When we talk of the development of a word from the old to the modern form, we are talking of the *spoken* word, not of the conventional sign for it in writing. In most cases, the letters of a written word were originally intended to represent the sounds of the spoken word; but sound-change has been great since our modes of spelling were established, and now the written word is merely a convention, not a representation of sounds. The word spelled *stones* phonetically contains no *e*, and the final

sound is more accurately represented by *z*, since *s* generally stands for the initial sound in *sieve*. The word spelled *give* really consists of only three sounds (*giv*). The word referred to in any discussion involving sound-change is the phonetic word, not the spelled word.

16. Speaking is a physiological process. To make a given sound, the vocal organs assume a certain position; any change in the position produces a change in the sound. We need not here go into an elaborate classification of sounds. One can see that some are made near the front of the mouth, as those we represent by *d*, *t*, *e*, *i*; others are made in the back of the mouth, as *a* (in *father*), *o*, *g* (in *gather*); some require the co-operation of the lips, as *m*, *p*, *b*; others do not. An important distinction between sounds is that between the VOICED and the UNVOICED. Certain sounds are made with an audible vocal effort ("voiced sounds"); others are made with the same position of the teeth, tongue, and lips, but with the unvoiced breath ("unvoiced sounds"). Compare the sounds represented by the following pairs of letters: *d* and *t*; *z* and *s*; *g* and *k*; *b* and *p*; *v* and *f*.

17. A sound in speech is never entirely free from the influence of the sounds about it. The influence of other sounds upon a given sound may be almost imperceptible; or the organs may modify the position they should take for a certain sound by anticipating, wholly or in part, a position which they are later to assume for another sound. This "assimilates" one sound to another. The first syllable of *collect* was formerly *com*; but the conditions for the production of the following *l* have been anticipated in the place that belonged originally to the *m*, and the syllable has become *col*-. Find the etymology of *assimilate* and *attend*, and observe the assimilation of the final letter of the prefix to the initial letter of the stem. A vowel may partially assimilate another, even though a number of consonants come between them—a phonetic phenomenon called UMLAUT, and found in a certain class of our plural nouns (Section 25). Sounds may also be assimilated to those that precede them. *Pen* makes its plural with *-z* instead of *-s* because the last sound of the stem is a voiced sound; compare *book*, *books*. We shall have occasion to observe the assimilation of sounds in the guise which some of our inflectional syllables assume (Sections 23, 32, 134).

CHANGES IN FORM AND FUNCTION

18. Another influence, psychological rather than phonetic, is often concerned in the formation of grammatical classes. In the use of words, as in other matters, people fall into habits. We have a habit of making our nouns plural by adding *-s*, *-es* (*s*, *-z*, *-ez*) to the singular; of making our verbs past by adding *-ed* (*-d*, *-t*, *-ed*) to the present; of comparing our adjectives with the endings *-er*, *-est*. Such habits established, we inflect in accordance with them words originally inflected in some other manner. This tendency toward regularizing, and making all words of one sort follow the pattern set by the larger number, is called ANALOGY. The words that we have been taught to call "irregular" are commonly the ones that have stood out against this influence and kept their original form. Analogy is constantly at work, though it is not so active among people who are corrected for "mistakes" as it is among those who are not consciously striving to follow the conventions. It is the influence of analogy that leads the child to use the incorrect verb-form when he exclaims,

"I *seed* a great bear in the park!"

He unconsciously argues with himself: "I say *looked*, and I say *asked*, and I say *laughed*; I must also say *seed*." We smile at his childishness, but he is doing exactly what has been done with serious and permanent results by the men and women that have used the English language before us. A very large number of words have changed classes through the influence of analogy. The student of the language in its modern form only cannot detect them, because he does not know the earlier classification. But he ought at least to be told that most of the "irregularities" of our grammar are not strictly "irregularities" or "exceptions" at all, but survivals of old "regular" classes in words that have thus far held their own against prevailing fashions.

19. The student of modern grammar must also take into account the constant tendency of words, by enlarging their functions in the sentence, to pass over into different classes. Nouns are constantly becoming adjectives and often supersede other regularly formed adjectives. In "a *family* affair" we could not substitute the adjective *familiar* without changing the meaning. Compare also "a *leather* (formerly *leathern*) thong," "a *Virginia*

(never now *Virginian*) creeper," "a *water* (not *watery*) motor." Nouns also become verbs.

She delights in *queening* it over the company.

Compare also such words and phrases as "*lord* it," *boycott*, "*mail* a letter." One noun, *while*, has become a conjunction. Participles tend to become pure adjectives and adverbs; compare *middling*, "a *rustling* business," "a *calling* acquaintance," "a *stinging* (*biting*, *piercing*) cold day," etc. Some, like *excepting*, have become prepositions. When the objects of prepositions are clauses instead of nouns, the prepositions, without changing their functions in the slightest, are known as conjunctions. Compare these sentences:

Before my coming you were sick.

Before I came, you were sick.

The prepositions in their turn were for the most part originally adverbs. Compare "pass *by*," "*by* the stile"; "to shut the door *to*," "to fasten something *to* the wall." *Off* and *of* had in Old English the same form, *of*. Compare:

Come *off* that roof.

He came *of* his own accord.

The preposition *of*, usually lacking stress in the sentence, in time came to have a different pronunciation. *Then* and *than* were originally the same word; the difference in spelling between the adverb and the conjunction is late. For instance,

Admiring more

The riches of Heav'n's pavement, trod'n Gold,

Then aught divine or holy else enjoy'd

In vision beatific.—MILTON, *Paradise Lost* i. 680-83.

Whether, in Old English an interrogative pronoun (compare Section 49), has now become a conjunction. Groups of words are in many cases to be considered as single words, the separation being entirely conventional. *In case* (phrase), *in order that* (phrase plus conjunction), *on condition that* (meaning "if"), *considering that* (absolute participle plus conjunction introducing a substantive clause, object of the participle, the whole expression meaning "because") are as much single words and conjunctions as *inasmuch as* (really one word instead of two) and *albeit* ("although it be").

Back, once a noun, is now frequently an adverb of direction. *Cheap*, once a noun, has become both an adjective and an adverb. *Opposite*, an adjective in form, has so strongly the *place* notion that we think of it, and it has come to be used, as an adverb. In such sentences as

He stood *opposite* me,

the *New English Dictionary* calls it "a quasi-adverb," or "quasi-preposition," almost taking the place of *to*; compare,

He stood *opposite to* me.

An interesting example of an adverb tending strongly toward prepositional use, but not clearly a preposition, is seen in

About five o'clock we arrived.

Compare

At five o'clock we arrived.

The *New English Dictionary* calls *about* (i. e. "nearly, almost") an adverb, "almost a preposition."

NOTE.—For further discussion of this question, see Strong, Logeman, and Wheeler, *The History of Language*, Chapter VII, "Changes of Meaning in Syntax," and Chapter XX, "The Division of the Parts of Speech."

From these examples it is evident that the classification of a word as a certain part of speech is to be determined in any sentence by the meaning and function of the word in that particular context.

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CHAPTER I

NOUNS—INFLECTION

NOUNS

21. A **NOUN** is the name of a person, a place, or a thing; as, *book, pen, silver, generosity, Chicago, George Washington.*

English nouns have two inflectional modifications, **NUMBER** and **CASE** (see Section 5).

NOTE.—By *inflectional modification* we mean a change in the form of a word to indicate some variation in its meaning, or to define its relation to other parts of the sentence, or to the general meaning or application of the sentence. For example, the predicate verb (Section 122) may change its form to show its “agreement” with the subject noun in number or person; as,

1. The bird *sings*. I *sing*.

2. The birds *sing*. He *sings*.

A pronoun (Section 39) used as the subject differs in form from one used as the object. We say,

3. *He* saw John.

4. John did not see *him*.

The application of the statement to the present or to the past may be indicated by the form of the verb; compare these sentences:

5. *Do* you hear him speak?

6. *Did* you hear him speak yesterday?

The form *bird* signifies one animal; *birds* signifies two or more.

NUMBER

22. English nouns have two **NUMBERS**, the **SINGULAR** and the **PLURAL**.

The singular is the form of the noun used when only one object is meant; the plural is the form which stands for more than one object of the class named by the noun.

Book, books; man, men; mouse, mice; child, children; house, houses.

23. The plural is usually formed from the singular by the addition of **-s**.

Hats, caps, safes, cakes.

The combination of this inflectional -s with the word to which it is added gives rise to a number of phonetic variations, among which the following are the most important:

- a. The -s is pronounced -z after vowels and voiced consonants.

Days, eyes, valleys, hoes, Hindoos, songs, cars, goods, waves, pros and cons.

NOTE 1.—Many nouns ending in -o following a consonant form the plural with -es.

Potatoes, mottoes, buffaloes, mosquitoes.

The following exceptions are found: *banjos, bravos, burros, cantos, casinos, chromos, contraltos, duodecimos, dynamos, halos* (also *haloes*), *juntos, lassos, mementos* (also *mementoes*), *octavos, pianos, provisos, quartos, solos, sopranos, stiletos, torsos, tyros, zeros* (also *zeroes*).

NOTE 2.—Nouns ending in -y following a consonant change y to i and add -es for the plural.

Ferries, gipsies, countries, skies, sties, berries, Sicilies, colloquies.

Names of persons, however, generally take the regular plural ending.

Marys (also *Maries*), *Lucys, the McCarthys, the Digbys, Blavatskys, Derbys, Doughertys.*

NOTE 3.—Nouns ending in -i generally, though not always, form the plural in -s.

Skis, alkalis (or *alkalies*), *rabbis* (or *rabbies*).

- b. Nouns ending in sibilant or hissing sounds, such as s, x, z, sh, ch, j, which do not readily combine with -s or -z, form their plural with the syllable -es (pronounced -ez).

Glasses, boxes, matches, churches, prizes, judges, horses. *House* assimilates the final -s of the stem to the voiced inflection -es (*houzez*).

- c. Some nouns ending in -f or -fe add -s.

Puffs, chiefs, cliffs, scarfs (rarely *scarves*), *fifes.*

Many of these are of French origin. Other nouns voice the f and add -z:

Halves, leaves, wives, wolves, calves, knives, lives, loaves, selves.

This is an inheritance from certain Old English rules of pronunciation. (See Section 24.)

- d. Some nouns ending in -th add -s.

Smiths, hearths, truths (sometimes pronounced *truthz*, the *th* being voiced).

Others voice the *th* and add *-z*.

Paths, oaths.

e. *Die, pea, penny, cloth* each form two plurals: *dies, dice; peas, pease; pennies, pence; cloths, clothes*. Consult the dictionary for the difference in meaning indicated by the two plural forms, and illustrate them in sentences.

f. Figures, words, and letters form their plurals with *-s*, pronounced *-s*, *-z*, or *-ez* according to the laws explained above.

1. Your *X's* and *V's* look too much alike; so do your *7's* and *9's*.
2. Dot your *i's* and cross your *t's*.
3. There are too many *and's* in your composition.

g. The title *Mr.* with a name forms its plural with the French form *Messrs.* (standing for *Messieurs*, Section 29f, and in English pronounced *Messers*).

Messrs. Henry Holt and Company. The *Messrs.* Horton.

Master with a name forms its plural regularly; the name is likewise unchanged.

The *Masters Norton*.

Mrs. as a title (*Missis*) has no plural; the name with it takes a plural form.

The *Mrs. Dennises*. Three *Mrs. Stewarts*.

Miss with a name may or may not take a plural form. If it does not, the name takes the plural ending.

The *Misses Browne* or (less formally) the *Miss Brownes*.

In the case of other titles, the title generally remains singular while the name is made plural.

The three *Colonel Smiths*.

But we may speak of *Colonels* William, Charles, and Frederick *Smith*.

24. HISTORICAL. The inflectional *-s* is a legacy from the Old English. A considerable number of O. E. nouns (masculines of the first declension and some others) formed their plural with the in-

flexional syllable *-as*. During the Middle English period, when the distinctions of gender and stem were lost (see Section 7), most of the other nouns adopted this ending, which had by that time become *-es*. In early Modern English the ending *-es* ceased to be pronounced as a syllable, except where it had to be retained for phonetic reasons (as in Section 23b). In Old English in such words as *wulf*, *wulfas*, *f* was unvoiced at the end of the singular, and voiced (*v*) in the plural between the two sonants (see Section 23c).

The three stages of development were the following:

OLD ENGLISH	MIDDLE ENGLISH	MODERN ENGLISH
fisc-as	fish-es	fish-es
wulf-as	wolv-es	wolves
hring-as	ring-es	rings
end-as	end-es	ends
stān-as	stōn-es (i. e. stawn-es)	stones

25. A few nouns form their plural by changing their root-vowels. Give the plurals of *man*, *foot*, *tooth*, *goose*, *louse*, *mouse*.

These forms also come down to us from Old English. The vowel of the stem was influenced by an earlier plural ending, and appears, therefore, in a modified form in the plural, though the ending responsible for the change has been lost. If you have studied German, you may compare these English nouns with German "umlauting plurals," and you will thus be able to understand them better.

SINGULAR	PLURAL
<i>Mann</i> , "man"	<i>Männer</i> , "men"
<i>Fusz</i> , "foot"	<i>Füsz</i> , "feet"
<i>Zahn</i> , "tooth"	<i>Zähne</i> , "teeth"
<i>Gans</i> , "goose"	<i>Gänse</i> , "geese"
<i>Laus</i> , "louse"	<i>Läuse</i> , "lice"
<i>Maus</i> , "mouse"	<i>Mäuse</i> , "mice"

Umlaut appears also in compounds made with these words: *Dutchmen*, *Frenchmen*, *Norsemen*, *women*. It will be observed, however, that in compounds in which the origin of the word has been forgotten, these words usually form the plural regularly. Regular plurals are also made by nouns ending in the syllable *-man* not derived from the word *man* above.

Talismans, *Normans*, *Germans*, *Wisemens*, *Trumans*, *Ottomans*, *caymans*, *desmans*, *firmsans*, *Turcomans*, *Mussulmans*, *Lightfoots*, *Blackfoots*.

NOTE.—The less correct plural form *Blackfeet* is occasionally heard.

26. *Ox* forms the plural *oxen*.

Here, too, German grammar will help us to understand the English form. Old English, like German, had a weak declension of nouns, in which the plural was formed by the use of an inflectional *-an*. The *-en* of *oxen* is a survival of this old *-an*, the weak plural. Compare the German *Ochse, Ochsen*.

a. *Brother* has the usual plural *brothers*, and another form *brethren*. Find the difference in meaning between the two forms, and use each correctly in a sentence. Observe that *brethren* has made its plural twice: once by umlauting its root vowel (compare *tooth, teeth*, Section 25), and again by adding the weak plural ending (Section 26). *Kine*, from *cow*, is also a double plural having both umlaut and weak ending. *Child-r-en* is still another double plural (for the inflectional *-r* compare the German *Kind-er*); we hear the simple plural *childer* rarely, and not now from persons of culture. In compounds the plural is regular: *Fairchilds*.

27. The plural of some nouns has the same form as the singular; one *sheep*, five *sheep*; one *deer*, a herd of *deer*. These words had no plural ending in Old English. *Fish* sometimes follows the fashion set by them, though it inherited the inflectional *-es*. Do *fish* (plural) and *fishes* differ in meaning? What is the plural of the proper name *Fish*? What difference in meaning between the two plurals *sail, sails*?

Some nouns, originally without plural ending, have fallen into the common fashion of making plurals in *-s*, but have kept their earlier forms in certain set expressions. We say "a two-horse wagon," "a two-year-old colt," "a fortnight" (i. e. fourteen nights), "a twelve-month." We say "a ten-pound note" because *pound* had originally no plural ending; and we use many other nouns of weight and measure after numerals without the plural sign. Make examples with *score, gross, ton, couple, brace, pair, yoke, dozen*.

NOTE.—On the analogy (Section 18) of such words as these have arisen such expressions as "a ten-foot pole," "a five-dollar hat." In adjective compounds inflection of the final noun is frequently omitted.

28. Some nouns are found only in plural forms.

Athletics, tongs, scissors, shears, trousers, victuals, oats, lees, obsequies, entrails, tweezers, pincers, nuptials, dregs, eaves, proceeds, suds, vitals,

scales, *spectacles* ("eye-glasses"), *stocks* (a frame), *scales* (for weighing), *links* (for golf), *goods* ("property"), *annals*, *riches*, *ashes*.

How many of these words name objects that consist of two or more parts or members, and might for that reason be conceived as plurals? Are any of them in a sense collective, or logically plural? Can you explain the form of *riches* from its etymology? Are these nouns, when subjects, followed by singular or by plural verbs?

News, *gallows*, *measles* (the disease), *mumps* (the disease), *small-pox* (for -pocks), *mathematics*, *ethics*, *physics*, *politics*, and some other names of sciences, which appear to be plural in form, are generally not in meaning, and are used with singular verbs.

The *news* was good.

Mathematics is my hardest study.

Some other nouns are used both as singulars and as plurals:

Alms, *amends*, *means*, *pains* ("care, trouble"), *tidings*.

29. Most of our borrowed nouns have adapted themselves to our grammatical forms; a few, however, retain the plurals they had in their native language, sometimes making also English plurals in -s. Many of these words are used almost exclusively by scholars, who are familiar with the foreign inflections. The largest group, you will notice, is group *a*, which would sound awkward with the English inflection -s added to the -is, -ix, or -ex.

a. Nouns ending in -is in the singular and in -es in the plural: *amanuensis*, *analysis*, *antithesis*, *axis*, *basis*, *crisis*, *ellipsis*, *hypothesis*, *oasis*, *parenthesis*, *synthesis*, *synopsis*, *thesis*. *Appendix*, *index*, and *vortex* have the plurals *appendices*, *indices*, and *vortices*, as well as the English plurals *appendixes*, *indexes*, and *vortexes*. All of these nouns are from Latin or Greek.

b. Nouns ending in -on in the singular and in -a in the plural: *automaton*, *phenomenon*. These were Greek neuters. The form *automatons* is also used.

c. Nouns ending in -us in the singular and in -i in the plural: *alumnus*, *bacillus*, *cactus*, *cumulus*, *focus*, *fungus*, *hippopotamus*, *magus*, *radius*, *stimulus*, *terminus*. These were Latin masculines. *Genius* has two plurals, *genii* and *geniuses*; how do they differ in meaning?

d. Nouns ending in -um in the singular and in -a in the plural: *candelabrum*, *datum*, *curriculum*, *erratum*, *gymnasium*, *medium*, *mem-*

orandum, stratum. These were Latin neuters. A Latin neuter of another declension is *genus*, plural *genera*.

e. Nouns ending in *-a* in the singular and in *-ae* in the plural: *alumna, formula, larva, nebula, vertebra*. These were Latin feminines. The English plural *formulas* is also in use.

f. The Hebrew nouns *cherub* and *seraph* keep their original plurals *cherubim* and *seraphim* beside the English *cherubs* and *seraphs*. Milton also has *Boalim*. Can you find any difference in usage between the Hebrew and the English plurals? *Bandit* has the Italian plural *banditti* as well as the English *bandits*, and *dilettante* has *dilettanti*. From the French we have *beau-beaux, madame-mesdames, monsieur-messieurs, tableau-tableaux*.

30. Compound nouns inflect either the last or the most important member.

Black-birds, steam-boats, forget-me-nots, run-aways, red-coats, brothers-in-law, spoonfuls, editors-in-chief, maids-of-honor.

a. A few compounds inflect both members.

Men-servants, lords-justices, lords-ushers, gentlemen-ushers.

b. In some words derived from the French, the adjective stands, according to French usage, after the noun, which alone, by English usage, takes the sign of the plural.

Knights-Templar, attorneys-general, courts-martial.

CASE

31. CASE is the inflection of nouns and pronouns to show their relation to other words in the sentence. Old English nouns had four cases, nominative, genitive, dative, and accusative, with remnants of an instrumental case (Sections 5, 164). In the course of the changes which the language has undergone, the nominative, dative, and accusative have come to present the same form, the genitive only having a distinctive inflection.

NOTE 1.—The *nominative* case was so called because it simply *named* the person or object. The *genitive* (from the Latin *genitum*, “born”) was the case denoting source or possession. The *dative* was the case of the person or thing to or for which something was “given” (Latin *datum*) or adapted. The *accusative* was the case of calling to account, of the person or object called, or affected, by the action of the verb; compare the verb *accuse*. The *instrumental* is the case of the *instrument*, or thing *with* which something is

done. Three other cases occur in some Indo-European languages, though not in the English division of the family. The *locative* was the case of *location*, or place; the *ablative* was primarily the case of separation (compare Latin *ab* and *latum*, "borne from"); and the *vocative* was the case of calling, or address (Latin *vocatum*, "called"). The word *case* in Latin (*casus*) meant "a falling"; *declension* meant the "sloping away" of forms from a given form. The nominative case is called the *direct* case; the others are known as the *oblique* cases. With the meaning of the word *oblique* compare the etymology of *inflection*, *declension*, *case*, all of which words have in them the notion of bending or falling away from the perpendicular (i. e., as represented by the nominative).

NOTE 2.—The genitive case is in many grammars called the *possessive*. The accusative-dative will be called in this book, as is now usual, the *ob-jective*.

32. The GENITIVE of a large number of Old English nouns (most of the masculines and the neuters) was made with the inflectional ending *-es*, and in Middle English times other nouns adopted it (compare Section 24). Early in Modern English this *e* dropped out of the pronunciation, and the *s*-sound was added directly to the stem. At present an apostrophe is written in place of the lost *e*. Chaucer's *shīr-es* is our *shire's*; his *lord-es* is our *lord's*.

NOTE.—The use of the apostrophe is due to a mistaken notion that the *-s* of the genitive represented the worn-down possessive pronoun *his* (*John's* book from *John his* book).

The phonetic variations produced by the combination of the inflection with the stem correspond to those found in the plural inflections (Section 23a, b, c).

a. After vowels and voiced consonants *-s* is pronounced *-z*.

Boy's, dog's, man's, Mary's.

b. After sibilants and hissing sounds, the *e* of the original *-es* is retained in pronunciation.

Charles's, George's, church's, Burns's.

Nouns of more than one syllable, ending in an *s*-sound, unless accented on the last syllable, omit the inflection for the sake of euphony.

The princess' carriage, for conscience' sake, Augustus' crown.

NOTE.—The *-s* may be used in writing, though it is not pronounced. *Mr. Williams's* arrival, for *conscience's* sake.

Nouns accented on the last syllable follow the rule for monosyllables.

La Place's astronomy, *Alphonse's* rule.

c. Compounds add the inflection to the last member.

My brother-in-law's house, the *King of England's* crown, *Henry the Second's* progress, *any one else's* book, *some one else's* picture.

33. When the nominative plural ends in -s, the genitive plural differs only in adding an apostrophe.

The *dogs' heads*, *kings' rights*, the *churches' welfare*.

Plural forms not ending in -s make their genitive with -'s.

Men's, *children's*, *sheep's*.

Mice's inflects with the sound -ez because of the sibilant stem-ending.

34. When two or more genitives are connected by *and* or *or*, the inflectional ending is given only to the one standing next to the noun on which they depend, if the genitives are conceived as forming one class.

1. I will see you at *Brown and Morton's* store.

2. In wonderworks of *God and Nature's* hand.—BYRON.

If they are thought of as referring separately to the noun on which they depend, all the genitives are inflected.

3. Here repose *Angelo's*, *Alfieri's* bones.

—BYRON, *Childe Harold's Pilgrimage* iv. 54.

4. Beyond or *love's* or *friendship's* sacred band.—ROWE.

When the article precedes the genitive, the inflection is repeated in either case.

5. The *sage's* and the *poet's* theme.—ROGERS.

a. When a genitive is accompanied by an appositive, the inflection is added only to the word that stands next the noun on which the genitive depends.

1. My friend *John's* book.

2. My master the *rector's* visit.

3. It is *Othello's* pleasure, our noble and valiant general.—SHAKESPEARE, *Othello* ii. 2. 1-2.

Instances occur, however, of the addition of the genitive sign to both nouns.

Do not the Miss Prys, my neighbors, know the amount of my income, the items of my *son's*, *Captain Scapegrace's*, tailor bill?—THACKERAY.

b. When a genitive is followed by a phrase, the inflection comes at the end of the expression (compare Section 32c).

A field of battle's ghastly wilderness.—BYRON.

NOTE.—See Jespersen, *Progress in Language*, Chapter VIII, "The English Group Genitive."

35. The form of the noun used in all its constructions except the genitive we may call the ORDINARY form. This ordinary form is usually divided into the nominative and objective cases, and properly enough, since pronouns distinguish the case forms. We may, then, for the sake of putting all our substantives on the same syntactical basis, speak of the NOMINATIVE, GENITIVE, and OBJECTIVE cases of nouns. The objective case assumes the offices of all the oblique cases except the genitive (compare Section 31, note 1). Except when it is the complement of a verb, its relation to the sentence is usually expressed by a preposition. In certain meanings, to be explained later, it appears without a preposition (compare Sections 66, 68, 79, 81).

PERSON AND GENDER

36. Nouns are sometimes said to have the modification of PERSON; to be in the first person when they refer to the speaker, in the second person when they refer to those spoken to, and in the third person when they refer to those spoken of. Let us examine some illustrations.

1. I *John* saw these things.—*Revelation* xxii. 8.
2. *John*, please open the window.
3. *John* is in Chicago.
4. We *students* must not waste our time.
5. *Students*, do not waste your time.
6. Good *students* do not waste their time.

Make or find other examples of the three uses. Does the noun ever change its form to denote person? If we can discover no

change in the form of the noun, it will be as well not to include person among noun inflections. In these examples it is rather the relation than the form that needs explaining.

37. Nouns are frequently said to have GENDER, and are classified as masculine, feminine, or neuter, according as they name individuals of the male sex or the female sex, or objects without sex: as *boy*, masculine, *girl*, feminine, *book*, neuter. Sometimes such a noun as *child* is said to be of common gender, because it is applied to individuals of either sex.

English nouns cannot, however, properly be said to have the modification of gender. For grammatical gender, whatever its origin may have been, depends now, not upon the sex of the individual that the noun names, but upon the stem-ending of the noun itself. Observe that in German *Weib*, "wife," *Kind*, "child," and *Fräulein*, "young lady," are neuter; that *Gabel*, "fork," and *Seide*, "silk," are feminine; that *Löffel*, "spoon," and *Schwung*, "swing," are masculine. Observe, too, that in your Latin grammar nouns are classified into declensions according to their stem-endings, and that the gender corresponds with this classification, not with the meaning of the word. *Mensa*, "table," of the first declension, is feminine, and *ager*, "field," of the second declension, is masculine. German and Latin nouns have grammatical gender. Old English nouns also had it; but it was lost in our language before Modern English times. We shall not, therefore, speak of gender in connection with our Modern English nouns. There would be no necessity of speaking of gender at all in English grammar were it not for the pronouns *he*, *she*, *it*. Even here no grammatical gender is indicated, but "natural gender," i. e., sex. The term SEX-REFERENCE in English grammar is preferable to the term *gender*.

NOTE.—If such usage as the reference of the pronoun *he* to the sun, or *she* to the moon, be thought of as implying gender in English nouns, it should be remembered that the attribution of sex to an object is not the office of grammatical gender. In any case, we are not attributing sex to the sun when we refer to it as *he*; we are attributing to it certain qualities which we connect in our minds with vigorous manhood. The choice of the pronoun depends rather on rhetorical than on grammatical principles.

Neither should we be misled by the existence in our language of certain "feminine suffixes." *Poetless* is not a feminine noun; it is a word used to designate a woman that writes poetry. Such variation in the word is not grammatical. We have merely modified the meaning of the word *poet* by

the use of a suffix. See Wheeler, "The Origin of Grammatical Gender," *The Journal of Germanic Philology* ii. 535-538.

EXERCISES

1. Give and explain the plural form of the following nouns:

(1) *Life*, (2) *pass*, (3) *knife*, (4) *witness*, (5) *fox*, (6) *watch*, (7) *loaf*, (8) *brush*, (9) *shelf*, (10) *sheriff*, (11) *cloth*, (12) *chief*, (13) *sheaf*, (14) *gulf*, (15) *thief*, (16) *calf*, (17) *elf*, (18) *roof*, (19) *hoof*, (20) *commander-in-chief*, (21) *proof*, (22) *skiff*, (23) *buffalo*, (24) *canto*, (25) *Englishman*, (26) *churchman*, (27) *court-martial*, (28) *knight-errant*, (29) *muff*, (30) *hanger-on*, (31) *cuff*, (32) *fellow-servant*, (33) *scarf*, (34) *merchantman*, (35) *major-general*, (36) *castaway*, (37) *three-per-cent*, (38) *woman-servant*, (39) *Knight Templar*, (40) *man-of-war*, (41) *spoonful*, (42) *attorney-at-law*, (43) *passer-by*, (44) *son-in-law*, (45) *coat-of-mail*.

2. Explain the number of the following nouns, and give the singular of those which have a singular form:

(1) *Lungs*, (2) *whiskers*, (3) *pincers*, (4) *vespers*, (5) *weeds* ("garments"), (6) *regimentals*, (7) *banditti*, (8) *hose*, (9) *swine*, (10) *billiards*, (11) *mumps*, (12) *suspenders*, (13) *irons* ("fetters"), (14) *goods*.

3. Explain the form of the following italicized nouns:

- (1) His army contained a thousand *horse* ("cavalry").
- (2) The village *folk* were all present.
- (3) I took a five-*mile* walk before breakfast.
- (4) We have bought a two-*bushel* basket.
- (5) A ten-*dollar* bill has been lost.

4. In the following phrases and sentences explain the use and the omission of the genitive sign of inflection:

(1) Is this the tenant Gottlieb's farm?—LONGFELLOW, *The Golden Legend* iv. 6.

(2) He bears a most religious reverence
To his dead master Edward's royal memory.—ROWE, *Jane Shore* i. 1. 40.

- (3) Sitting on a bank,
Weeping again the king my father's wreck,
This music crept by me upon the waters.

—SHAKESPEARE, *The Tempest* i. 2. 380-91.

(4) I was yesterday at Count Schönbrunn the vice-chancellor's garden.—LADY MARY WORTLEY MONTAGU.

- (5) For the Queen's sake, his sister.—BYRON, *Sardanapalus*.

(6) The Count of Lara's blood is on thy hands.—LONGFELLOW, *The Spanish Student* iii. 5.

(7) Upon the King of England's domains the sun never sets.

(8) Your king and country's best support.—ROWE, *Jane Shore* iii. i. 222.

(9) Dryden's and Rowe's manner are quite out of style.—GOLD-SMITH.

(10) Whose arch or pillar meets me in the face,
Titus or Trajan's?—BYRON, *Childe Harold's Pilgrimage* iv. 110.

(11) Under the sanction of Jonson's or Shakespeare's name.—GOLD-SMITH.

(12) The feud between Valentia's and Grenada's kings.—CON-GREVE.

(13) He has two sons that were ordained to be
As well his virtues' as his fortunes' heirs.

—OTWAY, *The Orphan* i. i. 35.

(14) A fortnight or three weeks' possession.—GOLDSMITH.

CHAPTER II

PRONOUNS—CLASSES AND INFLECTION

PRONOUNS

38. A PRONOUN is a word that stands for a noun. *I* stands for the name of the speaker; *he* for the name of some person spoken of; *other* for the name of a person or thing distinguished from some certain person or thing. The noun for which the pronoun is used is generally called the ANTECEDENT.

NOTE 1.—A pronoun may stand for a clause or for a group of words.

1. *She was somewhat deaf, and that was a pity.*

2. I fear you will laugh when I tell you *what I consider the most important quality in a free people; it is much stupidity.*—RUSKIN.

3. I should take *it* as a greater favor *if you hasten the horses.*—GOLDSMITH.

4. *To climb the mountain* was difficult, but Rob determined to try *it*.

5. *You are in the wrong, and you know it.*

NOTE 2.—The pronoun, like other parts of speech, may be used as a noun.

1. What *her* is this?—SHAKESPEARE, *All's Well* ii. 1. 82.

2. The *shes* of Italy, should not betray

Mine interest and his honour.—SHAKESPEARE, *Cymbeline* i. 3. 29–30.

NOTE 3.—The antecedent of the pronoun may be only very vaguely expressed or may be merely implied. Such constructions as the following are especially frequent in Elizabethan English:

1. You're both welcome,

But an especial *one* belongs to you, Sir.—*The Changeling*, 1623.

2. What is good for the toothache?

Pull *it* out.—*A Crossing of Proverbs*, 1616.

3. Think on't, your good name; and *they're* not to be sold

In every market.—*A Fair Quarrel*, 1617.

When the antecedent is expressed, however, the pronoun should agree with it in person and number.

4. Let every *one* put on *his* hat.

The violation of this rule is a frequent source of bad English.

In English, the pronoun is second to no part of speech, except, perhaps, the verb, in completeness of inflectional forms. We shall divide pronouns into certain classes, and consider the forms of each class separately.

PERSONAL PRONOUNS

39. PERSONAL PRONOUNS are those that change their form for the three grammatical persons. In English they present the following paradigm:

		SINGULAR	PLURAL	
<i>First Person</i>	<i>Nominative</i>	I	we	
	<i>Genitive</i>	my, mine	our, ours	
	<i>Objective</i>	me	us	
<i>Second Person</i>	<i>Nominative</i>	thou	you, ye	
	<i>Genitive</i>	thy, thine	your, yours	
	<i>Objective</i>	thee	you	
		MAS.	FEM.	NEUT.
<i>Third Person</i>	<i>Nominative</i>	he	she	it they
	<i>Genitive</i>	his	her, hers	its their, theirs
	<i>Objective</i>	him	her	it them

It will be observed that the third person singular furnishes one pronoun for reference to persons of the male sex, another for reference to those of the female sex, and a third for reference to objects without sex. An occasional lapse from logical reference is permitted by good usage; for example, a very young child or an animal may be designated by *it*. Shakespeare sometimes does this (see 2 *Henry VI* iii. 2. 392-393); so does Charles Lamb in the following:

1. A child's a plaything for an hour;
Its pretty tricks we try
For that or for a longer space;
Then tire, and lay *it* by.—*Parental Recollections.*

A person is designated by *it* in the following example also:

2. I am glad *it* was you and not Tom who wrote.

An animal is referred to by *it* in

3. The bird broke *its* wing.

For rhetorical effect *he* and *she* are sometimes used to designate inanimate objects (compare Section 37, note):

4. Time may restore us in *his* course
Goethe's sage mind and Byron's force.
—MATTHEW ARNOLD, *Memorial Verses.*

5. There was a sound of revelry by night,
And Belgium's capital had gathered then
Her beauty and *her* chivalry.—BYRON, *Childe Harold* iii. 21.

NOTE.—For *it* as an impersonal subject and object compare Sections 56a, 71b; as an anticipating subject, compare Sections 56b, 201, 245, 250.

They may be indefinite in meaning; as,

6. *They* say it is not true.

Compare the German "*Man* sagt," and the French "*On* dit." *You* is also used indefinitely meaning "one, any person." An example of this, out of its context, is hardly clear. Suppose you are describing a city you have visited, but are not speaking to any particular person. You may say:

7. If *you* [i. e., anyone] should walk along the principal street, *you* [that person] would see, etc.

We is used with singular meaning in editorial writing and in royal speech.

8. *We* would recall at this time to *our* readers the fact that The Commercial pointed out the first promise of improvement several months ago.—*The Boston Commercial*, June 13, 1908.

9. Now, *our* joy,
Although the last, not least.—SHAKESPEARE, *Lear* i. i. 84.

10. Only *we* still retain
The name, and all the additions to a king.
—SHAKESPEARE, *Lear* i. i. 137.

40. HISTORICAL. The personal pronoun has come down to us from Old English, except the third plural nominative and genitive, *they* and *their*, which are Scandinavian in origin. *Them* may also have come from the Danish. *'Em* is the descendant of the Old English dative *heom*, Middle English *hem*.

The Old English pronoun distinguished the dative and accusative cases; the dative (*him*, *her*, *me*, *them*) has survived to perform the office of both, except in the case of *it*, which was an accusative. The genitive *its* is recent, not having been in common use when Shakespeare wrote his plays (he uses *its* but ten times), or when the Bible was translated in the reign of King James, or even when Milton dictated his great epic (1650-65; Milton uses *its* only three times). The earlier neuter genitive was *his*, like the masculine; *its* was made on the analogy of *his* and genitive forms in *-s*.

You was originally plural only in meaning, as it still is in form. Its singular, *thou, thy, thine, thee*, is obsolete in ordinary English, though still retained for solemn and impassioned use, as in prayer and in poetry. The Friends, who attempt to retain this singular form, have substituted the objective *thee* for the regular nominative. *You* is evidently still regarded as a plural form, for it always takes a plural verb, even when the significance is singular. The use of *you* to designate a single person is due to the conventions of medieval and early modern courtesy, and is found also in French and German. The second person nominative plural was formerly *ye*. This is now rarely used, having been supplanted by the objective *you*. *Ye* is not infrequently written in objective constructions; this is, apparently, an attempt to represent the ordinary pronunciation of an unaccented *you*.

1. A south-west blow on *ye*.—SHAKESPEARE, *The Tempest* i. 2. 323.
2. I fear *ye* not, I know *ye*.—BYRON.

41. The genitive case, used generally as a possessive adjective, has two forms. When it is followed by the noun on which it logically depends, the forms found are *my, thy, his, her, its, our, your, their*. When it is not followed by the noun, we find *mine, thine, his, hers, its, ours, yours, theirs*. Put each pronoun into a sentence to illustrate this difference in usage. The *-s* is probably added to *hers, ours*, etc., in these accented positions on the analogy of *his* and of genitive forms of nouns in *-s*. *Mine* and *thine* are older forms of *my* and *thy* (Old English *mīn, thīn*), the *-n* being retained when the pronoun occurs in the accented position. For the sake of euphony the *-n* is sometimes (especially in poetry) retained before a vowel sound.

1. Drink to me only with *thine* eyes.—BEN JONSON, *The Forest* ix.
2. *Mine* eyes have seen the glory of the coming of the Lord.—JULIA WARD HOWE.
3. "Pshaw," cried *mine* host.—IRVING, *Tales of a Traveller*.

42. COMPOUND PERSONAL PRONOUNS are formed by adding *self* (plural *selves*), sometimes to the genitive, sometimes to the objective of the simple pronoun: *myself, thyself, yourself, himself, herself, itself, ourselves, yourselves, themselves*. *Ourselves*, singular, corresponds to the royal and editorial *we*.

HISTORICAL. *Self* was originally added to the objective, as in *himself, herself, themselves*. *Myself* and *thyself* are accounted for by the fact

that the pronunciation of the objective (Old English *mē, thē*) in unaccented positions was much like that of the genitive after the loss of *-n* (*mi, my; thi, thy*). This objective came to be looked upon as a genitive and to be written with the genitive spelling; and the plurals *ourselves* and *yourselves* were made by analogy of these new singulars containing an apparent genitive. The Irish keep the older objective base in *meself*.

43. The compound pronoun is frequently employed to emphasize a noun or another pronoun, and is then in apposition with the word it emphasizes. This is the **INTENSIVE** use of the pronoun.

1. 'Tis he *himself*.—**ROWE**.
2. The town hall *itself* was in imminent peril.—**MACAULAY**.

44. The compound pronoun is also used as a reflexive object (compare Section 71c).

1. He hurt *himself* by his reckless conduct.

The simple pronoun is occasionally found as a reflexive.

2. So it remain
Without this body's wasting, I content *me*.
—**MILTON**, *Paradise Regained* ii. 255-6.
3. Here will we rest *us*.—**LONGFELLOW**.
4. Now I lay *me* down to sleep.
5. I . . . laid *me* down in that place to sleep.—**BUNYAN**, *The Pilgrim's Progress*.

This is, perhaps, a poetic expression, obsolete in the ordinary standard language.

a. The compound pronoun is rarely used as subject or as direct object of a verb. It is then equivalent to a simple personal pronoun. This usage is criticized by many grammarians as not accepted English.

1. *Myself* will decide it.—**WEBSTER**.
2. *Myself* am Hell.—**MILTON**, *Paradise Lost* iv. 75.
3. May maledictions fall and blast
Thyself and lineage.—**LONGFELLOW**.
4. She invited *myself* and my friends.

b. The compound pronoun is used as the object of a preposition or as indirect object of the verb.

1. I bought this for *myself*.
2. I bought *myself* a new suit.
3. He made *himself* a present.
4. He bought *himself* some gloves.
5. He made a present to *himself*.
6. He bought some gloves for *himself*.

The simple pronoun is sometimes found in such constructions instead of the compound.

7. They have made *them* gods of gold.
8. I built *me* a house.
9. And I persuade *me* God had not permitted
His strength again to grow up with his hair.

—MILTON, *Samson Agonistes* 1495-6.

NOTE.—We can hardly include under the compound personal pronoun those constructions in which *self* is regarded as a noun.

1. To thine own *self* be true.—SHAKESPEARE, *Hamlet* i. 3. 78.
2. It is thyself, mine own *self's* better part.

—SHAKESPEARE, *Comedy of Errors* iii. 2. 61.

INDEFINITE PRONOUNS

45. The INDEFINITE PRONOUNS have a general, usually unexpressed, antecedent. One class of them comprises *who*, *which*, *what*, and their compounds *whoso*, *whoever*, *whosoever*, *whatever*, *whatso*, *whatsoever*, *whichever*, *whichsoever*. These are found most commonly in substantive clauses, where they can best be studied (compare Section 204). Only *who* and its compounds are declined: *who*, *whose*, *whom*; *whoever*, *whosoever*, *whomever*; *whosoever*, *whosoesever*, *whomsoever*. *Which* and *what* have one form for both nominative and objective. Their genitive notion must be expressed by the phrases *of which* and *of what*. *Who* refers to persons, *what* to things. *Which* is selective in meaning; i. e., it indicates that a selection is to be made from a definite class. Study the indefinite pronouns in the following sentences:

1. I don't know who it is.
2. I don't know what it is.
3. I don't know which it is.
4. Who steals my purse steals trash.—SHAKESPEARE, *Othello* iii. 3. 157.

5. Whatever is, is right.—POPE, *Essay on Man* iv. 145.
6. I shall be pleased with whatever is given me.

For other examples see Chapter XIII.

What occasionally refers to persons, though rarely in the best English of to-day.

7. I hope there is not a dissatisfied person but *what* is content.—SHERIDAN.

NOTE.—Occasionally an indefinite pronoun has an antecedent expressed. *Whosoever* a man soweth, *that* shall he also reap.—*Galatians* vi. 7. The substantive clause containing the indefinite is an appositive of *that*.

46. Sometimes an indefinite is found used as an adjective (compare Section 97d).

1. I hoped that *whatever* wine he drank was neat.—BYRON.
2. There being no room for any physical discovery *whatever*.—WHATELY.
3. I will bring *whichever* book you want.
4. *What* a warm day it is!
5. *What* men he had were brave enough.

47. A second class of indefinites have no especial connection with substantive clauses. Most of them in derivation are adjectives. Many of them can be used either as substantives or as adjectives (Section 97).

- 1a. *All* are going.
- b. *All* men are mortal.
- 2a. *Enough* has been said.
- b. *Enough* trees have been set out.
- 3a. *Some* are good.
- b. *Some* fruits are good.

Because they can be used as either part of speech, they have been called by some grammarians ADJECTIVE PRONOUNS and PRONOMINAL ADJECTIVES. The list includes *none*, *ought*, *naught* (substantives only), *one*, *both*, *some*, *enough*, *few*, *little*, *any*, *many*, *each*, *either*, *neither*, *other*, *such*, *all*, *several*, *certain*, *much* (substantives or adjectives); and the compounds of *-one*, *-thing*, and *-body*, as *something*, *anyone*, *nobody* (used only as substantives).

They are, for the most part, invariable in form. *One* makes

the genitive *one's* and the plural *ones*; *other* makes the genitive *other's* and the plural *others*; *another* makes the genitive *another's*; *everybody's*, *somebody's*, *nobody's*, and a few other genitives are used.

NOTE.—When *somebody*, *anybody*, *nobody* is used with *else*, the second word is preferably inflected: *somebody else's* (compare Sections 34a, 271).

48. The RECIPROCALLS *each other* and *one another* are at present regarded as "compound reciprocals." *Each* and *one* were formerly in the subject of the sentence, and *other* and *another* were genitives, datives, or accusatives, following a substantive, a verb, or a preposition. Compare the German *einander*.

They love *each other* = They love: *each* (nominative) [loves the] *other* (objective). Two persons are meant.

They love *one another* = They love: *one* (nominative) [loves] *another* (objective). More than two persons are meant.

They foynen *ech* at *other* wonder longe.—CHAUCER, *The Knight's Tale* 796.

Each to other has become *to each other*. *Each of other* has become *of each other*. Analogical genitives *each other's* and *one another's* have been formed. See the *New English Dictionary* under *each*.

INTERROGATIVE PRONOUNS

49. INTERROGATIVE PRONOUNS are used for asking questions. They are *who*, *which*, and *what*. *Whether* was formerly an interrogative pronoun meaning "which of two?" but it is no longer so used. Some examples of its earlier use may be found in the King James Bible.

1. *Whether* of them twain did the will of his father?—*Matthew* xxi. 31.

Who is declined thus: *who*, *whose*, *whom*. *What* and *which* make no change for the objective form, and express their genitive idea with an *of*-phrase (compare Section 45).

Who asks about persons.

2. *Who* is that man?

What, the old neuter of *who*, is applied to things.

3. *What* [thing] is that?

It is also used in asking after the position or character of persons.

4. *What* is he?

Which is selective, meaning one from a definite class.

5. *Which* [in that group] is he?

Explain the exact meaning of the pronouns in these sentences:

6. Who hurt you?
7. What hurt you?
8. Which hurt you?

50. *Which* and *what* are also used as interrogative adjectives (compare Section 98).

1. *What* cause withholds you then to mourn for him?
—SHAKESPEARE, *Julius Caesar* iii. 2. 108.
2. *What* three persons will agree?

NOTE.—The interrogative pronouns may introduce indirect as well as direct questions.

1. He asked *what* I came for.
2. They considered [the question] *whom* they should elect.

RELATIVE PRONOUNS

51. RELATIVE PRONOUNS connect adjective clauses to their antecedents. They can be thoroughly studied only in connection with adjective clauses (compare Sections 191ff.).

The English relatives are *who*, *which*, and *that*. *Who* only has declension forms: *who*, *whose*, *whom*. It refers to persons only. *Which* now refers only to things. It was formerly used for personal reference, as in the Lord's Prayer.

1. Our Father *which* art in Heaven.—*Matthew* vi. 9.

The genitive of *which* is usually expressed by the phrase of *which*, but it may be expressed by *whose*.

2. The cat, *which* was lying under the stove, and *whose* tail had been injured, was our family pet.

That is invariable in form. It refers to both persons and things. As a relative it never follows a preposition, but it is sometimes the object of a preposition which it precedes.

3. The dog *that* I was afraid *of* was a very large one.
4. Here is the book *that* I spoke *of*.

That is frequently omitted when it introduces a determinative clause, and is used as the object of a verb or a preposition.

5. Here is the book I spoke *of*.

Compare

6. Here is the book *of which* I spoke.

Some rhetoricians tell us that *who* and *which* are used to introduce descriptive adjective clauses, and *that* to introduce determinative adjective clauses (compare Section 191).

7. The man over there, *who* [=and he] is very tall, is my brother.
8. The man *that* is very tall is my brother.

Good writers, however, are not bound by this rule. *Who*, *which*, and *that* all introduce determinative clauses, but *that* is no longer used to introduce a descriptive clause.

NOTE.—Some grammarians take *what* to be a relative (=that which) in such a sentence as this:

1. And, *what* is more important, I shall then free my mind.

But the clause must be regarded as formerly a parenthetical question; if so, *what* was an interrogative pronoun. Compare Section 188, note.

What is not a relative (following an antecedent) in *good* usage; but it is so used in certain illiterate dialects:

2. The man *what* you see over there is my brother.

52. *Which* is found also as a relative adjective (Sections 98a, 194).

She took the opportunity of the coach which was going to Bath; for *which* place she set out.—FIELDING.

a. The antecedent of *which* may be a clause or a group of words (Section 194a).

We are bound to obey all the Divine commands, *which* we cannot do without Divine help.—WEBSTER.

b. *Which* may be preceded by *the* as if it were a noun. This locution is now obsolete except in poetry.

1. In *the which*, at your entering, ye shall find a colt tied.—*Luke* xix. 30.

2. 'Twas a foolish quest,
The which to gain and keep he sacrificed all the rest.—*BYRON*.

53. *As* sometimes has the value of a relative pronoun, especially after *as many*, *such*, and *same* (compare Section 195).

1. For *such as* we are made of, *such* we be.—*SHAKESPEARE, Twelfth Night* ii. 2. 33.

2. *Such of the combs as* were entire were placed in camp kettles to be conveyed to the encampment.—*IRVING, A Tour of the Prairies*.

3. But *as many as* received him, to them gave he power to become the sons of God.—*John* i. 12.

4. This is not the same piece *as* the one we saw yesterday.

NOTE.—In standard English *as* is not used as a relative except after *such*, *as* (*many*, *few*), *same*, but in certain illiterate dialects it is used freely after any antecedent:

A man *as* begs may be arrested.

But is sometimes used as a negative relative, meaning "that not" (compare Section 196).

5. There is nothing here *but* was brought by us.

6. Who then *but* must conceive disdain

Hearing the deed unblessed?—*COWPER, Stanzas*.

54. HISTORICAL. *Who*, *whose*, *whom* represent the nominative, genitive, and dative cases of the Old English pronoun, masculine-feminine. *What* was the nominative and accusative neuter. These words, and *which* as well, were in Old English interrogatives and indefinites. Old English had no relative pronoun, only a relative particle, *thæ*, which was able to give relative force to the demonstrative. The demonstrative *that*, and the indefinite-interrogatives *which* and *who*, gradually assumed the duties of the relative—an office not universally acknowledged for *who* before the seventeenth century.

DEMONSTRATIVE PRONOUNS

55. The English DEMONSTRATIVES, or pronouns "pointing out" individuals, are *this*, *that*, *yon*, *yonder*. *This* and *that* have the plurals *these* and *those*. *This* serves to point out an object near at hand or just mentioned; *that* refers to one more distant or

less recently spoken of. The demonstrative may also be used to avoid the repetition of a noun.

1. The winters of Canada are more severe than *those* of England.

Old English had two demonstratives, *that* being the neuter nominative of one, *this* the neuter nominative of the other. With the loss of the gender idea, these neuters came to be used with all nouns. They were once declined for the three genders in all cases in both numbers; but only the forms above mentioned remain. *That* is cognate with German *das*, and the elaborate declension of *der*, *die*, *das* gives the student some notion of the Old English declension of *that*.

The demonstratives are all used as adjectives quite as freely as they are used as pronouns (Section 100).

2. *This* is mine; *that* is yours.
3. *This* book is mine; *that* pen is my brother's.
4. From *yonder* ivy-mantled tower.—GRAY, *Elegy*.

EXERCISES

1. Pick out all the personal pronouns in the exercise at the end of Chapter III, and tell what form each is.
2. Find the indefinite pronouns in the sections on substantive clauses (200-205), and locate the form.
3. Find the relative pronouns in the sections on adjective clauses (191-199), and locate the form.
4. Compose sentences containing indefinite and demonstrative pronouns used as substantives; and others containing them (as many of them as possible) used as adjectives.
5. Compose sentences to illustrate the use of each of the interrogative pronouns.

CHAPTER III

THE CONSTRUCTIONS OF SUBSTANTIVES

NOMINATIVE CONSTRUCTIONS

1. *The Subject*

56. A noun or pronoun may be used as the subject of a sentence. It is then put in the nominative case.

1. *I* read that book.
2. *Thou* art the man.—2 *Samuel* xii. 7.
3. *He* is my brother, and *she* is my sister.

a. The pronoun *it* is sometimes used as the formal subject of the verb, not referring to any particular noun, but helping to assert some condition or action. This expression is called an IMPERSONAL one, and *it* is said to be the IMPERSONAL subject of the verb.

It rains. *It* snows. *It* is dark. *It* came to blows between them.

NOTE.—In some cases the impersonal expression is parallel in meaning to a sentence having a noun subject. The speaker of the impersonal expression does not, however, have the noun in mind, and *it* does not, therefore, stand for the noun.

1. *It* is cold. *The weather* is cold.
2. *It* was Christmas. *The day* was Christmas.

b. *It* is also used as an expletive, to throw the logical subject (usually a clause, Section 201, or an infinitive, Section 250) after the verb.

1. *It* is not all of life to live.
2. *It* is true that we were present.
3. *It* is a poor centre of a man's actions, *himself*.—BACON, *Of Wisdom for a Man's Self*.

NOTE.—The logical subject is often thrown after the verb *be*, signifying mere existence, by the use of the particle *there* (compare Section 163 g).

There are no snakes in Ireland.

2. *The Subjective Complement*

57. Some verbs do not alone make a complete assertion or statement; they need to be followed by a substantive or an ad-

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jective (compare Section 120). Such a completing term is called a **COMPLEMENT**.

A complement which relates to the subject of the sentence is a **SUBJECTIVE COMPLEMENT**. It is sometimes said that such a substantive is "in predicate," or is a "predicate noun (or pronoun)." Predicate nouns often follow passive verb-phrases as defining terms (compare Section 120 g).

He was elected *delegate* to the convention.

a. A pronoun used as a subjective complement is put in the nominative case.

It is *I*. It is *he*. That is *she*.

NOTE 1.—Speakers and writers of the best class appear careful to follow the verb *be* with the nominative. The locution "It is *me*," though a common colloquial expression, and used by some educated persons, cannot yet be successfully defended as standard English.

In Shelley's *Ode to the West Wind*, the objective form may be used because it is more sonorous and takes emphasis better than the nominative:

Be thou *me*, impetuous one.

NOTE 2.—The predicate substantive after a participle or an infinitive agrees with the substantive to which it refers.

I knew *it* to be *him*.

The principle is the same as in Note 1; after a predicate verb the predicate substantive refers to the nominative subject of the verb; after the infinitive in the example above, *him* refers to the objective form *it* (see Section 251a).

b. The subjective complement is sometimes introduced by *as* or *for*.

1. They were regarded *as* enemies.
2. He was taken *for* an enemy.
3. It was given *as* a token of love.
4. They were sent *as* representatives of the cause.

The infinitive *to be* seems to have little more than introductory force in

5. He was taken *to be* an enemy.

(But see Section 252.)

NOTE.—A predicate noun may occur even after an impersonal subject.

1. *It* is *ten months* to-day.
2. *It* was *Christmas*.

to that of the Ethical Dative, or Dative of Interest (Section 70).

I learned it in England, where, indeed, they are most potent in potting: *your* Dane, *your* German, and *your* swag-bellied Hollander . . . are nothing to *your* English. . . . Why, he drinks *you*, with facility, *your* Dane dead drunk; he sweats not to overthrow *your* Almain.—SHAKESPEARE, *Othello* ii. 3. 78–86.

a. Sometimes the genitive becomes an expression of *kind*.

Children's hats. *Ladies'* garments. *Hobson's* choice.

b. The genitive has a literary use, most common in poetry, as an expression more condensed than the *of*-phrase; this is called by rhetoricians "the poetic genitive."

1. By the *streamlet's* edge.—WORDSWORTH.

2. Beside the *snowbank's* edges cold.—BRYANT.

c. The genitive may express origin or source.

Scott's novels. The *sun's* rays.

d. A genitive occasionally denotes time, measure of time, distance, direction, value, or some other adverbial notion. This genitive is a sort of "adverbial noun" (Section 80).

1. I was bred and born

Not three *hours'* travel from this very place.

SHAKESPEARE, *Twelfth Night* i. 2. 22–3.

2. A half-*mile's* riding.

3. A three *days'* trip.

4. A *moment's* notice.

5. A *summer's* day.

6. *Thursday's* lesson.

A genitive of value measuring quantity occurs in:

7. A *dollar's* worth of paper.

e. A genitive may be used merely for emphasis.

1. *My heart's* heart.—SHELLEY.

The same notion is expressed by a phrase.

2. My heart *of hearts*.
3. Mystery *of mysteries*.—TENNYSON.

61. The genitive has in English a peculiar use as the logical subject of a gerund. This office can perhaps be best studied in connection with the gerund (Section 243).

62. The genitive before a noun denoting action (mental or physical) may name the person or thing that experiences the emotion or performs the action named by the noun on which it depends.

1. A *mother's* devotion; *John's* walk; *their* hastening.
2. In *Adam's* fall
We sinnèd all.

If we make sentences to express what is implied by these groups of words, we shall see that the genitives become the subjects of the sentences.

3. The devotion which a *mother* gives is a service of love.
4. The walk that *John* took was to the station.
5. The speed with which *they* now hastened was wonderful.
6. *Adam* fell.

Such genitives are called SUBJECTIVE.

On the contrary, the genitive may name the person or thing that receives the action implied in the noun on which it depends; in a sentence expressing the same notion the genitive becomes the object of the verb.

7. *Rome's* destruction was certain.
8. *His* undoing was a traitorous act.

We mean that someone destroyed *Rome*, and that some traitor undid *him*. This OBJECTIVE genitive is not found so frequently in English as the subjective genitive.

63. The office of the possessive genitive is often performed by a phrase introduced by *of*. In the case of nouns referring to things or animals the phrase is often preferred to the genitive.

1. The legs *of the table*.
2. The horns *of the deer*.

Both objective and subjective genitive notions are expressed by phrases, the objective perhaps more frequently in this way than by the genitive case form.

3. The murder of *Duncan* was most treacherous.

Both the genitive form and the phrase will sometimes be ambiguous. "A *mother's* love" would now be generally understood as subjective. "The love of a mother" may be either the love which the mother feels for the *child* or that which the child has for the *mother*.

4. Something have you heard
Of *Hamlet's* transformation.—SHAKESPEARE, *Hamlet* ii. 2. 4-5.

You have heard something of the transformation of Hamlet. This may refer either to Hamlet's transformation of *some one*, or to some one's transformation of *Hamlet*. The context shows that the latter is meant.

64. The appositive genitive ("Britain's isle," "England's realm") is most conveniently treated under Appositive Substantives. See Section 85.

65. The partitive genitive notion is sometimes represented by an *of*-phrase.

1. Give me of *your bark*, O Birch-tree!—LONGFELLOW, *Hiawatha* vii.

That is, *some* of your bark. This is parallel to the French partitive phrase in *de*.

2. J'ai des livres anglais; i. e., I have *some English books*.

EXERCISE ON GENITIVE CONSTRUCTIONS

Explain the meaning of the genitives in the following sentences:

1. The blind old man of Scio's rocky isle.—BYRON, *The Bride of Abydos* ii. 2.
2. Beside a pumice isle in Baiæ's bay.—SHELLEY, *Ode to the West Wind*.
3. Ann Turner had taught her the secret before this last good lady had been hanged for Sir Thomas Overbury's murder.—HAWTHORNE.
4. Shall Rome stand under one man's awe?

5. What supports me? dost thou ask?
The conscience, Friend, to have lost them overplied
In liberty's defense.—MILTON, *Sonnet upon His Blindness*.
6. We bought a dollar's worth of sugar.
7. Your mere puny stripling, that winced at the least flourish of the rod, was passed by with indulgence.—IRVING, *The Legend of Sleepy Hollow*.
8. We are a three hours' ride from New York.
9. After an hour's hammering, he gave it up.
10. Milton's works are on the second shelf.
11. It was a cold winter's day.
12. A mile's ride brought us to the sea.
13. We started at an hour's notice.
14. A day's journey was decided upon.
15. But in the great
Jehovah's Law is ever his delight.—MILTON, *Psalm i*.
16. What trade art thou, Feeble?
A woman's tailor, Sir.—SHAKESPEARE, *2 Henry IV* iii. 2. 160-1.

DATIVE CONSTRUCTIONS

1. *The Indirect Object*

66. In the sentence

1. Floyd sent a present,

present is readily seen to be the direct object of the verb. In

2. Floyd sent his brother a present,

brother names the one *to* whom the present was sent.

3. The tailor made John a coat.

John names the person *for* whom the coat was made.

A noun or pronoun joined to a verb to name the person (or thing) to or for whom (or which) the action is performed, is the **INDIRECT OBJECT** of the verb.

In the inflected period of the English language, the indirect object was put in the dative case, as it still is, indeed, in the languages allied to English. Since the decay of our inflections, however, it is impossible to distinguish by form the indirect object and other objective cases.

The indirect object usually stands between the verb and the direct object. If the name of the person toward whom the action

is directed is placed after the object, it is generally, though not always, used as object of a preposition instead of as indirect object.

4. Floyd sent a present to his *brother*.

5. The tailor made a coat for *John*.

6. Octavio! I bring this to *you*.—COLERIDGE, *The Piccolomini* ii.
14. 7.

In the following sentences the preposition is not present; that is, the indirect object appears after the direct object:

7. She bade me give it *you*.—HUNT.

8. Read it *me*.—HUNT.

9. Go, fetch it *me*.—JONSON.

The indirect object is often retained after passive verb-phrases (Section 156).

10. A valuable present was given my *father* when he retired from office.

The indirect object is found most often after the following verbs: *bring, build, cost, cut, do, fling, forgive, get, give, grant, hand, leave, make, offer, pay, play, pledge, promise, reach, read, sell, send, show, teach, tell, throw, weigh, win, wish, yield*.

NOTE.—Verbs of *commanding* often take an indirect object of the person when the direct object is an infinitive or a clause.

He commanded [ordered, bade] *them* to go [that they should go].
Compare Section 251b, note.

67. The dative was formerly used with a number of impersonal and personal verbs now obsolete or found only in poetry. Perhaps the least uncommon of these expressions is *methinks*. This verb is not the ordinary verb *think*, "to exercise the mental powers," but an impersonal verb from a different stem of the same root, signifying "it seems." (Compare the German *denken* and *dünken*.) *Me* in this expression is an old dative, and *methinks* means "it seems to me." The past of *methinks* is *me thought*.

Some intransitive personal verbs, archaic and modern, are also followed by indirect objects. With the aid of a good dictionary study the following:

1. *Me seemeth* then it is no policy.—SHAKESPEARE, *2 Henry VI* iii.

1. 23.

2. The music likes you not.—SHAKESPEARE, *Two Gentlemen* iv. 2. 55.

3. It irks my noble lords.—SCOTT, *Last Minstrel* iv. 24.
4. It recks me not.—MILTON, *Comus* 404.
5. It repented the Lord.—*Genesis* vi. 6.

NOTE 1.—In “If you like,” “If you please,” the *you* was originally a dative after an impersonal verb; i. e., “If it be pleasing to you.” Compare the French equivalent, *S’il vous plait*.

NOTE 2.—The expression “Fare thee well” is explained in *N. E. D.* under *fare* 9 as an impersonal verb followed by the dative. The dative is omitted in the more common parting salutation “Farewell,” commonly written as one word. *Fare* has the same meaning as in “We *fares* very well that year.”

2. The Dative with Like and Near

68. The words *like* and *near* have been the subject of much discussion, some grammarians contending that they are prepositions, others that they are not. Let us examine the construction of *like* in the following expressions:

1. A son *like* his father.
2. The boy runs *like* a deer.

One son may be *like* his father, another may be *more like*, and a third may be *most like*. The word *like* is evidently capable of being compared. But a preposition is a particle, i. e., a word without inflection. *Like* is not, therefore, a preposition. Can you compare *like* in 2 as well as in 1?

Secondly, the preposition *to* or *unto* is sometimes inserted after *like* in such constructions.

3. Lord, who is *like unto* thee?—*Psalms* xxxv. 10.

It is not probable that such an insertion would be made if *like* were felt as a preposition.

If, then, we are unwilling to call *like* a preposition, what shall we call it? A satisfactory answer is found in historical grammar. Old English possessed an adjective *gelīc*, and an adverb *gelīce*, which are related to Modern English *like*. Both adjective and adverb were followed immediately by the dative case without a preposition, as *similis* in Latin and *gleich* in German govern the dative. Our modern construction is the same; in sentence 1 above *like* is an adjective, in 2 an adverb. *Father* and *deer* are in construction datives. Substitute a pronoun for *father*, and you will see that the objective case is employed.

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NOTE 1.—It is not regarded as good English to employ *like* as a conjunction, following it by a clause. Yet such use is not uncommon in colloquial language, and is sometimes, though rarely, found in literary English.

Through which they put their heads, like the Gauchos do through their cloaks.—DARWIN.

NOTE 2.—The adjective *like* and the adverb *like* are not to be confused with the noun *like* in

1. I never saw the *like* of that before;

nor with the verb *like* in

2. I *like* apples.

The noun and the verb have no connection with the dative construction. Moreover, the adjective standing directly before its noun takes no following dative.

3. A man of *like* passions with us.

69. The same reasoning may be applied to *near*. Examine these sentences:

1. The house *near* the street was burned.

2. The house stands *near* the street.

Can *near* be compared? Is *to* ever inserted between *near* and the following noun? Old English *near*, as well as *like*, was followed immediately by the dative. How do you think it best to explain the construction in Modern English? What part of speech is *near* in 1? In 2?

With *near* are to be included, of course, its comparative and superlative forms (*nearer*, *nearest*, *next*), and its old positive *nigh*.

NOTE.—When the preposition is inserted after the adjectives (adverbs) *like* and *near*, they are followed by phrases instead of by datives.

1. *Like to an angel* of peace she seemed that day.

2. I am *near to the place* where they should meet.

3. She stood *next to me*.

4. She stood *nearer to me* than to you.

When the adjective *near* stands immediately before its noun, it is not followed by a dative.

5. The *near* horse was lame.

3. The Dative of Interest

70. A dative of interest appears in Modern English but rarely. It indicates that the person mentioned is especially concerned with, or *interested in*, the action.

NOTE.—This is often called the Ethical Dative, or Dative of Reference or Concern.

- i. Thank *me* no thankings.—SHAKESPEARE, *Romeo and Juliet* iii. 5. 153.
2. A terrible dragon of a woman claps *you* an iron cap on her head and takes the field when need is.—CARLYLE, *Frederick the Great* ii. 11.
3. Must *me* no musts.
4. Took *me* an hour and a half to beat it into the head of a stupid old widow.—BULWER, *Money* i. 5.
5. It will last *you* a year.

A substantially equivalent construction is the Ethical Genitive (Section 6o).

English has also a dative of possession in such expressions as "to stare *you* in the face." This is inherited from Old English days, and is paralleled in both German and French. In the Old English *Apollonius of Tyre* the following sentence occurs:

6. *Him* fēollon tēaras of thēam ēagum; i. e., "Tears fell from the eyes *to him*"; or, more freely translated, "Tears fell from his eyes."

See also Whitney's *German Grammar*, § 225, and Fraser and Squair's *French Grammar*, § 377.

EXERCISE ON DATIVE CONSTRUCTIONS

Explain the dative constructions in the following sentences:

1. Build thee more stately mansions, O my soul.
—HOLMES, *The Chambered Nautilus*.
2. Near the city stood a castle.
3. The tailor made me a coat.
4. Give thy thoughts no tongue, nor any unproportioned thought his act.—SHAKESPEARE, *Hamlet* i. 3. 59-60.
5. The amiable manners of the Indian girl had won her the regard of the wife of one of the caciques.—PRESCOTT.
6. Thy soul was like a star, and dwelt apart.
—WORDSWORTH, *Milton*.
7. It was near the close of a bright summer afternoon.—LONG-FELLOW.
8. He was a mongoose, rather like a little cat in his fur, but quite like a weasel in his head and his habits.—KIPLING.
9. The aspect of the venerable mansion has always affected me like a human countenance.—HAWTHORNE, *The House of the Seven Gables*.
10. Her voice sounds like her mother's.
11. He looks like his father.
12. This feels like velvet.

13. The water, like a witch's oils,
Burnt green, and blue, and white.
—COLERIDGE, *The Ancient Mariner* 129-30.
14. The setting of a great hope is like the setting of the sun.—LONGFELLOW.
15. It ceased; yet still the sails made on
A pleasant noise till noon,
A noise like of a hidden brook
In the leafy month of June.
—COLERIDGE, *The Ancient Mariner* 367-70.
16. An inauspicious office is enjoined thee. (See *N. E. D. enjoin* 2, e, f.)
17. Like a huge organ rise the burnished arms.
—LONGFELLOW, *The Arsenal at Springfield*.
18. Places near the sea are not subject to great extremes of temperature.
19. Th' imperial ensign, which full high advanced,
Shone like a meteor.—MILTON, *Paradise Lost* i. 536-7.
20. Anon out of the earth a fabric huge
Rose like an exhalation.—MILTON, *Paradise Lost* i. 710-11.

OTHER MODERN ENGLISH CONSTRUCTIONS OF THE OBJECTIVE CASE

1. *The Direct Object or Object Complement*

71. The DIRECT OBJECT of the verb names the person or thing on whom or which the action expressed by the verb is performed; or names that produced as a result of the activity.

1. The boy shot the *bird*.
2. The lightning struck the *tree*.
3. God created the *heaven* and the *earth*.—GENESIS i. 1.

NOTE.—A group of noun or pronoun plus pronoun tends to become in the folk mind a fixed form which may be used as object without change of case.

1. You have seen *Cassio and she* together.—SHAKESPEARE, *Othello* iv. 2, 3.
2. All debts are cleared between *you and I*.

—SHAKESPEARE, *The Merchant of Venice* iii. 2. 321.

See also Jespersen, *Progress in Language*, § 192.

a. Some intransitive verbs take an object which expresses in noun form the action predicated by the verb. Such an object is called a COGNATE OBJECT.

1. To die the *death*; to live a *life*; to dream a *dream*.
2. He sighed a *sigh*, and prayed a *prayer*.—SCOTT.

3. "We will kiss sweet *kisses*."
4. To dance a *jig*; to run a *race*; to blow a *gale*.
5. He struck John a *blow*.

In the fifth sentence the verb may be said to be followed by an ordinary object and by the cognate object *blow*. Some grammarians, however, prefer to take *John* as a dative.

6. The child ran an *errand* for me.

NOTE 1.—The noun *errand* (Old English *ærende*, "errand, message, business") may here be defined as "short journey." The sentence is, therefore, "The child *went* a *journey*." In the sentence, "He *went on errands*," the noun may be defined "messages, business."

NOTE 2.—Other languages have a similar construction. Compare Horace's *vitam tuiorem vivere*, "to live a safer *life*." Also,

Einen guten *Kampf* habe ich gekämpft, "I have fought a good *fight*."

NOTE 3.—The cognate object may name the thing produced by the action, and so seem to be a true object, as,

1. She laughed a merry *laugh*.

But it is the only object word that could be used after the verb, and is not necessary as a complement: "She laughed merrily," The real transitive verb may take a variety of words as its object:

2. Mary makes *bread* (*pies, cakes, candy, dresses*, etc.).

Occasionally a cognate object has almost an adverbial significance. Compare:

- 3a. The wind blew a *gale*;
- b. The wind blew *hard*.

The cognate occurs after a verb with an impersonal subject.

4. It blew a *hurricane*.

b. The pronoun *it* is sometimes used after an intransitive verb without reference to any definite noun, to intimate in a general way the result of the activity. This has been called an IMPERSONAL OBJECT.

1. I see them lording *it* in London streets.

—SHAKESPEARE, 2 *Henry VI* iv. 8. 47.

2. Come, and trip *it* as you go.—MILTON, *L'Allegro*.

NOTE.—Compare the meaning of the really transitive verb in He *tripped* his brother.

3. Merry elves their morrice pacing

Tripp *it* deft and merrily.—SCOTT, *Last Minstrel* i. 15.

c. A transitive verb may be followed by a REFLEXIVE OBJECT to show that the subject acts on itself (Section 44).

1. I hurt *myself*. I hurt *me*.
2. He showed *himself* brave.

NOTE.—A survival of a reflexive is discussed in Maetzner ii. 64–66. The old form was usually a dative, rarely an accusative, and followed intransitive

(sometimes transitive) verbs. Where there was no real reflexive meaning, the pronoun in modern English appears pleonastic, and the construction, it is to be noticed, now occurs chiefly in poetry, where archaic forms are common.

1. Stand *thee* close, then, under this penthouse.—SHAKESPEARE, *Much Ado* iii. 3. 110-11.
2. Sit *thee* down, Sorrow.—SHAKESPEARE, *Love's Labour's Lost* i. 1. 316.
3. He sate *him* down at a pillar's base.—BYRON.
4. When he sat *himself* down.—DICKENS.
5. Step *you* forth.—SHAKESPEARE, *Cymbeline* v. 5. 130.
6. Come *thee* on.—SHAKESPEARE, *Antony and Cleopatra* iv. 7. 16.
7. So get *you* both gone.—GOLDSMITH.
8. Speed *thee* well.—SHAKESPEARE, *The Winter's Tale* iii. 3. 47.
9. Hush *thee*, too impatient maid.—SCOTT.
10. I fear *me*.—SHAKESPEARE, many times.
11. I shame *me* of the part I played.—SCOTT.
12. Haste *thee*, Nymph.—MILTON, *L'Allegro*.

72. Verbs of asking may be followed by two objectives, one of the person, the other of the thing.

1. I asked *him* a question.
2. Ask *him* his purposes.—SHAKESPEARE, *Lear* v. 3. 118.

NOTE.—Some grammarians (see Whitney, *Essentials*, § 365) contend that *ask* is followed by a dative of the person and an accusative of the thing. But observe that the notion expressed by *him* in the sentences above is not a dative notion. Also observe this Old English sentence:

Nān ne dorste *hine* nān *thing* āscian, "None dared ask *him* [accusative] anything" [accusative]. (Quoted in Maetzner ii. 203.)

Compare also the Latin usage. "Active verbs signifying to inquire . . . take two accusatives, one of the person, the other of the thing."—Gildersleeve-Lodge, *Latin Grammar*, § 339. Greek and German have a similar construction.

Ich will *sie etwas* fragen, "I wish to ask her something."

73. The verb *believe* may be followed by either the object of the person or that of the thing, but not by both at once.

1. I *believe* the child.
2. I *believe* the story.

74. Two other examples are given by Maetzner (ii. 203) as containing verbs followed by two accusatives or objectives. In both these examples one object is an object of the person and the other, more loosely connected with the verb, expresses, says Maetzner, "a determination of space or measure, or, in general, such a one as stands in loose connection only with the verb."

1. This walk *which* you have ta'en *me* through the camps
Strikes my hopes prostrate.

—COLERIDGE, *The Piccolomini* i. 3. 23-4.

2. His sainted Maria, who led *him* the life of a dog.—BULWER, *Money* i. 2.

75. Some authorities (compare Maetzner ii. 174) hold that the dative in our language has passed into the accusative notion (i. e., into a direct object) when we cannot substitute for it a phrase introduced by *to*. This observation applies to certain verbs often followed by both direct and indirect objects, when both are not present at the same time.

1. We pay the men wages.

Here *pay* is followed by the direct object *wages* and the indirect object *men*. It means, "We pay wages to the men."

In "We pay the men," *men* is to be regarded as the direct object, for the men were paid. Consult *The Century Dictionary* under *pay* 3; the word means "to satisfy the claims of; to compensate for services rendered: as, to pay workmen or servants." In the sentence "We pay good wages," *pay* is defined under *pay* 4: "to discharge, as a debt or obligation, by giving or doing that which is due; as, to pay taxes." The verb has then, it seems, a slight variation of meaning, and may take either word as object. Likewise in

2. I told John the story,

the verb means "related"; i. e., I related the story to John; but in

3. I told John,

the verb means "informed."

This reasoning would lead us to conclude that the indirect object is not found without the direct object except after passive verb-phrases.

Study in a similar manner the following sentences:

4. Forgive us our debts.—*Matthew* vi. 12.

5. I hope you will forgive me.

6. They taught the children music.

7. They taught the children carefully.

8. They taught music.

In English if we wish to express the indirect object notion when no direct object is present we use a phrase. Compare our usage with the German dative in *cinem* ein Buch vorlesen, "to read a book aloud to someone," and *cinem* vorlesen, "to read aloud to someone." See Whitney, *German Grammar*, § 222, 4.

EXERCISE

Classify the object complements in the following sentences:

1. He sinned a great sin.

2. The wind was blowing a hurricane.—PAGE.

3. And millions in those solitudes, since first
The flight of years began, have laid them down
In their last sleep.—BRYANT, *Thanatopsis*.

4. I set me down and sigh.—BURNS.

5. A sturdy lad—who teams it, farms it, peddles it, keeps a school.
—EMERSON.

6. She wept bitter tears of disappointment.

7. He lorded it over the other boys.

8. They footed it to the nearest town.

9. She sighed a weary sigh.

10. Get thee back to Cæsar.

—SHAKESPEARE, *Antony and Cleopatra* iii. 13. 139.

11. He threw himself down under the tree.
12. The earth will weep her some dewy tears.—INGELOW.

2. *The Objective Complement*

76. Verbs of making, calling, naming, choosing, and thinking take two objects referring to the same person or thing.

1. They made *John* *secretary*.

What happened to John was that he was *made-secretary*. The complement *secretary*, so intimately associated with the verb to make the predicate, and relating to the direct object, is called the OBJECTIVE COMPLEMENT, sometimes the PREDICATE OBJECTIVE (compare Section 119). With verbs of *making* this complement is sometimes called the FACTITIVE OBJECT. Study the meaning and etymology of *factitive*, and explain why the term is applied to this construction.

The objective complement is sometimes introduced by a particle.

2. I hold you *as* a thing ensky'd and sainted.
—SHAKESPEARE, *Measure for Measure* i. 4. 34.
3. I took you *for* a friend.

Or it may be introduced by *to be*.

4. They chose him *to be* their king.

Compare Sections 110, 118, 119.

77. There is an extension of this predicate objective construction to verbs of seeing, feeling, finding, having, leaving, where the meaning is not at all factitive.

1. I must not see thee Osman's *bride*.—BYRON, *Bride* ii. 10.
2. They found it a barbarous *jargon*.—MACAULAY, *History of England* i. 11.
3. Wouldst thou have me *traitor* also?—BULWER, *Rienzi* v. 4.

These verbs have no factitive significance whatever; the object does not become, through the action expressed by the verb, the thing named by the objective complement. We have here merely two accusatives after one verb, both referring to the same person, the second defining the condition of the first.

EXERCISE

Name the objective complements in the following sentences, and note their position:

1. Thou styl'st thyself the Emperor's officer.
—COLERIDGE, *The Piccolomini* v. 2. 2.
2. I have always considered this a great point in my uncle's character.—DICKENS, *Pickwick* ii. 20.
3. She made him a martyr, and now he makes her a saint.—BULWER, *Money* i. 1.
4. This I my glory count.—MILTON, *Paradise Lost* vi. 726.
5. I dub thee knight.—SCOTT, *Marmion* vi. 12.
6. She was forced to own herself my wife.
—SOUTHERNE, *Oroonoko* ii. 1.
7. Chaucer, like Dante, found his native tongue a dialect and left it a language.—LOWELL.
8. We knew him for a friend.
9. A perpetual fountain of good sense Dryden calls Chaucer.—LOWELL.
10. They look upon us as friends.
11. They set up their country as their idol, and proposed to themselves the heroes of Plutarch as their examples.—MACAULAY.
12. Sidney's learning and genius made him the center of the literary world of Elizabeth's time.
13. A man must be born a poet, but he may make himself an orator.
14. And whirling-plate, and forfeits paid,
His winter task a pastime made.
—WHITTIER, *Snow-Bound* 464-5.
15. The tailor made the coat too small.
16. They set up the May Pole as a center for their games and dances.
17. When mobs were roaring themselves hoarse for "Wilkes and liberty," he denounced Wilkes as a worthless profligate.—GREEN, *History of the English People*.
18. Make me thy lyre, even as the forest is.
—SHELLEY, *Ode to the West Wind* 57.

3. *The Object of the Preposition*

78. A preposition is followed by a substantive in the objective case.

1. On *Christmas Day* I gave a book to my *brother*.
2. The chairs are on the *veranda*; the tables are in the *house*.

NOTE.—When *but* means “except,” it is a preposition, and should be followed by an objective case. Yet the group *none but* has a tendency to pass into an adverb (= “only”). Compare Section 272.

1. All of them wrong but *I*.—NEWMAN, *Discourses*.
2. Since none but *thou*
Can end it.—MILTON, *Paradise Lost* vi. 702-3.
3. And which none but *he* may achieve.—JESSIE L. WESTON in *Folk-Lore* xviii. 286 (1907).

79. A noun sometimes follows another directly, without the intervention of a preposition. In these cases the second noun was originally a genitive and even now the genitive *of*-phrase often takes its place.

1. For half thy *wealth*.
- 2a. Half the *hour*.
b. Half of the hour.
- 3a. On one side the *river*.
b. On one side of the river.

a. Sometimes the noun on which the genitive depends seems to have taken on in Modern English more or less of the office of a preposition. Compare these sentences:

- 1a. They came on board the ship. (Old English on bord scipes.)
b. They came *aboard* the ship.
- 2a. I found the flower by the side of a tree.
b. I found the flower *beside* a tree.

To understand the relation of the words in 1b and 2b it will be necessary to study the etymology of *aboard* and *beside*, and to observe that the nouns following were once genitives, depending on the nouns *board* and *side*. Study also the etymology of *because*, and explain:

3. *Because* of the storm. (Compare *by reason of*.)

Compare and explain these sentences:

4. Our boat was now alongside the enemy.
5. Another boat soon came alongside of ours.

b. The adjective *worthy* may be followed directly by a noun (an old genitive) or by an *of*-phrase.

1. Were not the sinful Mary's tears
An offering worthy *Heaven?*—MOORE.
2. He is not worthy *of her favor*.

4. *The Adverbial Noun*

80. Examine these sentences:

- 1a. We have walked *far*.
- b. We have walked two *miles*.

The noun *miles* performs the same office in 1b that the adverb *far* performs in 1a; it expresses distance, or measure of space, and modifies the verb.

In the same manner compare the following pairs of sentences:

- 2a. Can he hold out *long*?
- b. He can hold out a *week*.
- 3a. He looked *hither* and *thither*.
- b. He looked this *way* and that.
- 4a. I have been *long* in thy house.
- b. I have been twenty *years* in thy house.
- 5a. *Now* will I begin to magnify thee.
- b. This *day* will I begin to magnify thee.
- 6a. The river is *very* broad.
- b. The river is a *mile* broad.
- 7a. You have a lot *much* larger than mine.
- b. You have a lot *half an acre* larger than mine.
- 8a. He came *recently*.
- b. He came last *night*.
- 9a. You should have come *much* sooner.
- b. You should have come a *week* sooner.
- 10a. You might have done *much* better.
- b. You might have done a *great deal* worse.

From the examination of such sentences one sees that nouns are sometimes used to express adverbial notions, being directly added to verbs, adjectives, and adverbs, without the intervention of a preposition. Nouns in such syntax we will call **ADVERBIAL NOUNS**.

Adverbial nouns express measures of all kinds, including measures of space, time, and value. They express also direction, a point of time, a period of time, manner, instrument, degree, and other adverbial notions.

The adverbial noun is common after the adjective *worth* as an expression of measure of value.

- 1. The book was worth five *dollars*.
- 2. The game was not worth the *candle*.

After *worth* several adverbial nouns may occur: one of value, one of measure, one of time.

3. Apples *worth a dollar a bushel* last week are now selling for seventy-five cents.

Occasionally such a noun is the adjunct of another noun (compare Section 163a).

4. My work this *day* has been pleasant,

i. e., the work which I have done this day.

5. The crops that *year* were heavy,

i. e., the crops produced that year.

The adverbial noun may modify a preposition, a conjunction, a phrase, or even a clause (Sections 163c, 170).

6. Saul towered *a head above* his people.

7. Those cliffs are *a thousand feet in height*.

8. They did their work *something as we did ours*.

The noun *times* has a peculiar meaning as an adverbial noun, indicating repetition.

9. The orchestra played five *times* [i. e., there were five occurrences of the playing].

10. Five *times* four is twenty [i. e., four repeated five times, or five fours].

11. I have three *times* as many as you. (*Times* modifies *as many*.)

The adjective that modifies the adverbial noun is often a numeral, and is always of great importance in the significance of the sentence. See the examples above.

NOTE 1.—The adverbial noun group may be modified by an adverb.

He is *nearly* six feet tall.

Feet (modified by the numeral *six*) is an adverbial noun depending on the predicate adjective *tall*. The adverb *nearly* modifies the measuring element of the sentence, i. e., *six feet*.

NOTE 2.—A few indefinite pronouns are used in adverbial construction expressing a notion of degree:

1. *What* with work and *what* with worry, we were tired out.

2. We were *somewhat* pleased.

3. *Nothing* daunted, he worked away.

NOTE 3.—The adverbial noun is found after a verb having an impersonal subject:

It is *ten years* since I have seen them.

NOTE 4.—The genitive of measure (Section 60d) is in meaning an adverbial noun.

81. Instead of an adverbial noun we may sometimes, though not always, use a phrase.

- 1a. We walked a *mile* before we found them.
- b. We walked *for a mile* before we found them.
- 2a. The child sat quiet five *minutes*.
- b. The child sat quiet *for five minutes*.
- 3a. A field three *acres* larger than mine.
- b. A field larger *by three acres* than mine.
- 4a. I am going *Tuesday*.
- b. I am going *on Tuesday*.

EXERCISE

Find the adverbial nouns in the following sentences; tell what notion each expresses, and of what word it is an adjunct:

1. The other way Satan went down.
—MILTON, *Paradise Lost* x. 414.
2. The Duke will not draw back a single inch.
—COLERIDGE, *The Piccolomini* i. 1. 89.
3. A short distance above the Locusts was a small hamlet.—
COOPER, *The Spy*.
4. Nine days they fell.—MILTON, *Paradise Lost* vi. 871.
5. The first of April died
Your noble mother.—SHAKESPEARE, *King John* iv. 2. 120-1.
6. One Sunday morning Master Wolfgang finds himself in the kitchen.—LEWES, *Goethe* i. 18.
7. My father went on shore for a quarter of an hour once a month.—
MARRYAT, *Jacob Faithful* i. 1.
8. Five times every year he was to be brought forth from his dungeon.—MACAULAY, *History of England* ii. 55.
9. God send we be all better this day three months.—GOLDSMITH, *The Good-Natur'd Man* i.
10. A wooden frame three inches high, seven feet long, and four broad.—SWIFT.
11. It is not worth a cent.
12. A foot of honour better than I was;
But many a foot of land the worse.
—SHAKESPEARE, *King John* i. 1. 182-3.
13. This way the king will come.—SHAKESPEARE, *Richard II* v. 1. 1.
14. This lesson is three times as hard as the last.
15. He is a great deal taller than I.

16. I gave him a dollar a yard for the cloth.
17. Boston, Massachusetts, is an interesting city.
18. Columbus discovered America in October, 1492.
19. Thais led the way.—DRYDEN, *Alexander's Feast* 148.
20. Go thy way.
21. He lived a lie.
22. Her new bark is worse than ten times her old bite.
—LOWELL, *A Fable for Critics* 30.
23. Dante died only seven years before Chaucer was born.—

LOWELL.

24. He had an estate worth much gold.
25. The snow was an inch deep this morning.
26. We sat up an hour or two longer.
27. A few minutes after you had gone, we found your umbrella.
28. Antony offered Cæsar the crown three times.
29. The society was formed a century and a half after the poet's death.—LOWELL.
30. The game is not worth the candle.
31. Sugar last week was worth ten cents a pound.
32. This is not half as long.
33. This is only a quarter as deep.
34. They do their work somewhat as we do ours.
35. Is that worth while?
36. The chasm is fifty feet deep.
37. The chasm is fifty feet in depth.
38. A few years since, I traveled there.
39. He was five feet six inches in height and six feet five inches in circumference.
40. A century or two later that would have been impossible.
41. We heard of it a day or two after it happened.
42. A few years earlier, such a book had been printed.

APPOSITIVE SUBSTANTIVES

82. One substantive may be added to another to explain, emphasize, or further identify it. Such explanatory nouns are called **APPOSITIVES**, and are said to be **IN APPPOSITION WITH** the substantives they explain.

1. That man, my *father*, is very tall.
2. Bacchus, Jove's ambrosial *boy*.—MOORE.
3. And Isaac brought her into his mother *Sarah's* tent.—*Genesis* xxiv. 67.

Observe that the noun *Sarah's* in 3 is much more closely related to its base noun than are the appositives in 1 and 2.

It is read without a separating intonation, and no separation in punctuation is made. This close relation of the explanatory noun has been distinguished in some grammars by the term **ADHERENT**. Explain the difference in the relation of the nouns between *a* and *b* in the following:

- 4*a*. My brother, William, is going.
- b*. My brother William is going.
- 5*a*. My cousin, Tom Jones, was there.
- b*. Cousin Tom Jones was there.

The adherent noun is often a title for the noun which it precedes.

- 6. Cousin Mary. Queen Elizabeth. General Grant.

The adherent pronoun sometimes has demonstrative force.

- 7. *We* men will not permit that.

In the following sentence the successive appositives limit the application of the noun (*cargo*) with which they are in apposition:

- 8. My cargo was a great *part* of it lost, especially the *iron*.—**DEROE**, *Robinson Crusoe*.

Other examples of limiting and quantity-expressing appositives are:

- 9. The old Norse poets were *many* of them natives of Iceland.—**CARLYLE**.
- 10. They *all* with one consent began to make excuse.—*Luke* xiv. 18.
- 11. You *Americans* are a commercial people.
- 12. The poetry of the Norsemen was *much* of it authentic history.
- 13. We girls are going.

NOTE.—These appositives of determinative force are not usually set off by commas. Compare determinative adjective clauses.

The compound personal pronoun is used as an appositive to add emphasis to the word with which it stands in apposition.

- 14. John *himself* was not there.

The appositive sometimes defines the point of view from which the base noun is to be considered in the particular sentence.

- 15. As a *composition* [i. e., in form, not in thought], the Declaration is Jefferson's.

16. He began his work as an *imitator*.
17. He went as *mate*, and he returned a *captain*.
18. He left Spain a poor *boy*; he returned a wealthy *man*.
19. If the youth decides to consume all his time and strength in making his arms big and his legs brawny, he ends his career a physical *giant*, indeed, but also an intellectual *pigmy*.—HILLIS.

The appositive is often introduced by such an expression as *as, namely, that is, to wit, or, in other words, for example*.

20. Corn, *as* an article of food, was very important to them.
21. His subjects, *namely*, the British, are satisfied with his rule.
22. The natives, *or* Aztecs, did not know the value of gold.
23. Some of these plants are good to eat; *for example*, the mushroom.

Occasionally an appositive is joined to its base word by *and*.

24. They steered for Greece *and home*. (Greece was their home.)

83. The appositive is said to agree in case with the substantive to which it stands in apposition. As far as nouns are concerned, the rule could apply only to the genitive—the only case that the noun distinguishes by form. As we have seen (Section 34a), the genitive sign is commonly added to only one of the substantives, the one that stands next to the name of the thing possessed. The rule is of purely theoretical value for English nouns. Pronouns, however, must conform to it. (See also Jespersen, *Progress in Language*, pp. 204ff.)

1. *We—you* and *I* at least—will go with the party.
2. They played the sonata for *us—you* and *me*.

84. A substantive may be in apposition with a phrase or a clause.

1. *His daughter had much talent*, a circumstance which may perhaps mislead the antiquary.—SCOTT.
2. I was fain to *dip for it into the water*: a work which fatigued me very much.—DEFOE, *Robinson Crusoe*.
3. He will *carry it through and make it stick*—a secret hitherto undiscoverable by other races.—LOWELL.
4. *She ran away quickly*, an action which startled us a little.

Such an appositive usually summarizes the group with which it stands in apposition, for the sake of adding a modifying notion.

85. The appositive noun is sometimes supplanted by a phrase, or even by a genitive. The appositive genitive is now a poetic form only.

1. The city *of London*.
2. A jewel *of a child*.
3. The island *of Great Britain*. *Britain's* isle.
4. The land *of Canaan*.

HISTORICAL. Concerning this construction see Maetzner, *English Grammar* iii. 305. Old English generally connected the nouns directly.

5. *Æt Paris thære byrig*.—*Old English Chronicle* 886.
6. On Antiochia *thære ceastre*.—*Id.* 35.

In time a kind of genitive relation came to be felt, and in Middle English, partly through the influence of the French *de, of* came to be generally used. The old appositive construction is occasionally found, especially with names of rivers.

7. The river *Po*. The river *Euphrates*. The river *Thames*.
8. This city *Jericho*.—*Joshua* vi. 26.

86. A substantive, or indeed any word, phrase, or clause, may be repeated for emphasis or some other rhetorical purpose. The repeated word (or words) is a grammatical appositive of the same in its first use.

1. Along the sheen, along the grassy sheen.—**BULWER**.
2. That love, true love, should be forgot.—**SCOTT**.
3. The waters saw thee, O God, the waters saw thee.—*Psalms* lxxvii. 16.
4. O wicked, wicked world!—**SHAKESPEARE**, *Merry Wives* ii. 1. 20.
5. Then, then I rose.—**YOUNG**.

a. An appositive noun may repeat another for the sake of adding modifiers that could not have been conveniently added to the first.

Without the help of these works, indeed, a revolution could have taken place—a *revolution* productive of much good and much evil; short-lived but tremendous *evil*; dearly purchased but durable *good*.

b. An appositive may be used to change the impression made by the first word. This construction may belong to any part of speech.

1. He-commanded, or rather *requested*, the Earl to appear at once.
2. I knew him by his superb song, or rather *incantation*.

EXERCISE

Explain the appositives in the following sentences:

1. These books are, many of them, new.
2. They gave regularly to the poor, a duty they never thought of shirking.
3. There is one topic peremptorily forbidden to all well-bred, to all rational mortals, namely, their distempers.—EMERSON.
4. His intelligence, even as a child, attracted the attention of the neighborhood.
5. Which debt must I pay first, the debt to the rich, or the debt to the poor?—EMERSON.
6. She, to my knowledge, sat all last summer by the bedside of the blind beggar, him that so often and so gladly I talked with.—DEQUINCEY, *Suspiria*.
7. They detest Venice as a place of residence.—HOWELLS.
8. As masters, your first object must be to increase your power.—RUSKIN.
9. They have the genius for hard work, the most desirable kind of genius.
10. The old man himself soon appeared.
11. They climbed the Matterhorn, a dangerous exploit.
12. We Americans are vivacious.
13. Which book shall I bring, the one on the table or the one on the shelf?
14. In his capacity as a justice.—FIELDING, *Joseph Andrews*.
15. His probity and skill rendered his services invaluable as a head clerk.—SCOTT, *Rob Roy*.
16. I had no loves, no wishes, knew myself
 Only as his—his daughter—his, the Mighty.
 —COLERIDGE, *The Piccolomini* ii. 7. 68-9.

ABSOLUTE SUBSTANTIVES

87. A substantive may be included in a sentence without formal connection to the grammatical sentence proper (i. e., the sentence made by subject, predicate, and their modifiers). Though not formally and grammatically joined, it is in thought related to the sentence proper; for it, with its adjuncts, expresses some circumstance attendant on the thought of the sentence proper, which circumstance might, generally, have been expressed by a phrase or a clause.

1. The minister having come, the service began.

The sentence is grammatically complete in "the service began." This sentence proper, however, does not express the entire sense of the complete sentence; the ABSOLUTE GROUP tells us either *when* or *why*, the service began.

In the sentence,

2. He was buried in Westminster Abbey, the stone that bears his inscription resting at the feet of Addison.—MACAULAY,

the absolute group has the meaning of a clause co-ordinate with the sentence proper: he was buried, and his stone rests at Addison's feet. (This example is quoted from Smith, *Studies in English Syntax*, p. 58.)

Explain these sentences in the same manner:

3. Not many years afterward the truth revealed itself, the real criminal confessing the crime.—ROGERS.

4. A fellow presently passing by, Adams asked him if he could direct him to an ale-house.—FIELDING, *Joseph Andrews* ii. 2.

5. Our guest offering his assistance, he was accepted among the number.—GOLDSMITH.

88. These absolute nouns may be divided into four classes according to their form and meaning.

a. The nominative independent.

1. An absolute substantive followed by a participle (or, rarely, by an infinitive), with or without other adjuncts. See Sections 238d, 258.

These groups are usually equivalent in meaning to clauses, frequently adverbial clauses of time, cause, manner, condition, etc.

1. *She being down,*
I have the placing of the British crown.

—SHAKESPEARE, *Cymbeline* iii. 5. 64-65.

2. Thou, therefore, also taste . . .
Lest, *thou* not tasting, different degrees

Disjoin us.—MILTON, *Paradise Lost* ix. 881-4.

3. Thinkest thou this heart could feel a moment's joy,
Thou being absent?—LONGFELLOW.

4. *We* sitting, as I said, the cock crew loud.—TENNYSON.

5. His *parents* dying while he lay in the cradle, his wealth had accumulated from the year of his birth.—ROGERS, *Italy*.

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6. *She ask my pardon, poor woman! I ask hers with all my heart.*
—MACAULAY, *History of England* ii. 18.
7. *How, how! We steal a cup!*—MARLOWE, *Faustus* iii. 3.

II. An absolute noun followed by an adjective, an adverb, or a phrase. As the pronoun is very rarely used here, we cannot be so certain about the case form; but it seems like the construction last discussed with the omission of the participle. These expressions often describe a person or thing named by some noun in the sentence proper, and might have been joined to it by a preposition, as *with*. See Sections 166, note, 238c, d, e.

8. All loose her negligent *attire*,
All loose her golden *hair*,
Hung Margaret o'er her slaughtered sire.
—SCOTT, *Last Minstrel* i. 10.
9. At length Adrian, his *vizor* down, rode slowly into the green space.—BULWER, *Rienzi* iii. 2.
10. The ruffian who, with ghostly glide,
Dagger in hand, steals close to your bed-side.—COWPER.
11. *Book* in hand, he followed the service.

NOTE.—The thought relation between the absolute noun and the participle, adjective, adverb, or phrase in these cases is very like the thought relation between subject and predicate. With the examples above compare:

3. *If thou wert absent.*
4. *While we were sitting.*
8. *Her golden hair was all loose.*
9. *His vizor was down.*
10. *His dagger was in his hand.*

III. The absolute noun of address, or vocative.

12. *Sir*, I shall enter on no encomium on Massachusetts.—D. WEBSTER.
13. *John*, please close the window.
14. Roll on, *thou* deep and dark blue *Ocean*—roll!
—BYRON, *Childe Harold* iv. 179.

b. Nouns which express an adverbial notion (as time or manner). One would expect to find these nouns in the objective case. The form cannot be definitely named, because an inflected pronoun is never employed here.

1. He went down, *rider and steed*, before his lance.—BULWER, *Rienzi* i. 1.

2. *Hand in hand*, with fairy grace,
Will we sing, and bless this place.
—SHAKESPEARE, *Midsummer-Night's Dream* v. i. 406-7.
3. She spake to Joseph *day by day*.—GENESIS xxxix. 10.
4. He speaks three or four languages, *word for word*.—SHAKESPEARE, *Twelfth Night* i. 3. 27-8.
5. They sat *four in a row*.
6. They walked *one behind the other*.

NOTE 1.—Such absolute constructions are very similar to the adverbial use of the noun, and some of them (see examples 2, 3, 4 above) might perhaps be reasonably classed among adverbial nouns. Compare:

3. She spoke to him every *day* (*daily*).
4. He speaks French *well* (*like a native*).

In 5 and 6 *four* and *one* might, perhaps, be considered appositive to the subjects.

NOTE 2.—The following sentence contains a similar absolute:

1. I hung the picture *up side down*.

The idiom originated in two adverbs joined by *so* (=as), *up-so-down*, and the similarity in sound, together with a mistaken notion of the meaning, led to the substitution of *side* for *so*. The expression turns into a subjective complement in

2. The picture is *upside down*.

Like sentence 1 appears to be

3. I put on my coat *wrong side out*.

This group may be joined to the sentence by *with*; *with the wrong side out* would be a phrase telling the condition of the coat.

c. The absolute pleonastic noun is found in sentences where the construction breaks off suddenly and changes for some rhetorical purpose.

1. *The boy*—oh, where was he?—MRS. HEMANS, *Casabianca*.
2. *But the lady*—Oh, Heavens! will that spectacle ever depart from my dreams?—DEQUINCEY, *The English Mail Coach* ii.
3. *These little creatures*—how they interest us by their daily visit!
4. How good it was of him
To mind a slender man like me,
He of the mighty limb!—HOLMES.

NOTE.—The absolute *he* is inserted into sentence 4 to bring in the following modifier.

5. The *smith*, a mighty man is he.
—LONGFELLOW, *The Village Blacksmith*.
6. Thy *rod* and thy *staff*, they comfort me.—PSALMS xxiii. 4.

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Here we may class the absolute noun used as the base of a parenthesis.

7. She (oh, the *artfulness* of the woman!) managed the matter extremely well.

d. A noun or pronoun may serve to call attention to the person or thing to whom or to which the sentence proper is to apply. It is then usually introduced by *as to*, *as for*, or some similar expression. Compare Section 167d.

As for myself, it was no great harm, . . . but *as to my cargo*, it was, a great part of it, lost.—DEFOE, *Robinson Crusoe*.

e. The absolute substantive may accompany an interjection.

1. Woe *mel*—SHAKESPEARE, *Measure for Measure* i. 4. 26. Compare his "Woe, woe are we," *Antony and Cleopatra* iv. 14. 133.

The substantive following *woe* is known from its earlier form to be in the dative case. Other exclamations in which the substantive accompanies an interjection are these:

2. Dear *mel* Ah, *mel*
3. Alas, poor *Milan!*—SHAKESPEARE, *The Tempest* i. 2. 115.
4. O most unhappy *day!*—SHAKESPEARE, *The Comedy of Errors* iv. 126.

It may also stand alone without the interjection.

5. Poor *John!* He has lost his fortune.

See also Section 177c.

EXERCISE

Explain the absolute nouns in the following sentences:

NOTE.—In analyzing an absolute group, tell of what it is made up, and explain its thought relation to the sentence proper.

1. Call her, King of France, but she will not hear thee.—DE-QUINCEY, *Joan of Arc*.
2. O star of strength, I see thee stand
And smile upon my pain.—LONGFELLOW.
3. Here lies, his head upon the lap of earth,
A youth to fortune and to fame unknown.—GRAY, *Elegy*.

4. Wild spirit, which art moving everywhere;
Destroyer and preserver; hear, oh, hear!
—SHELLEY, *Ode to the West Wind* 13-14.
5. The child sat up and screamed, his eyes full of terror.
6. But the enemies of tyranny—their path leads to the scaffold.
7. And I was laid asleep, spirit and limb.
—SHELLEY, *Epipsychidion* 295.
8. She had made a two days' march, baggage far in the rear, and no provisions but wild berries.
9. Give me of your balm, O Fir-tree.—LONGFELLOW, *Hiawatha* vii.
10. The stately homes of England,—
How beautiful they stand
Amid their tall ancestral trees,
O'er all the pleasant land.
11. Thou, too, sail on, O Ship of State,
Sail on, O Union, strong and great!
—LONGFELLOW, *The Building of the Ship*.
12. There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.
—SHAKESPEARE, *Hamlet* i. 5. 166-7.

EXERCISES FOR THE REVIEW OF CHAPTERS I-III

Parse all the nouns and pronouns in the following sentences:

NOTE.—To parse a noun, give its number, case, and construction. In parsing a pronoun, add its person and gender if the pronoun shows these by its form; also classify the pronoun.

1. Will it never be day?—SHAKESPEARE, *Henry V* iii. 7. 86.
2. It now draws toward night.—SHAKESPEARE, *Henry V* iii. 6. 179.
3. It is not noon.—BYRON, *Manfred* ii. 2.
4. It was quite dark already.—DICKENS, *Christmas Carol* 1.
5. It was broad day when he woke.—LEWES, *Goethe* i. 39.
6. It was winter.
7. 'Twas April then.—TENNYSON.
8. It was Monday night.—MACAULAY, *History of England* ii. 191.
9. How fares it with thee?—BYRON, *Manfred* iii. 4.
10. How far is it, my lord, to Berkeley now?
—SHAKESPEARE, *Richard II* ii. 3. 1.
11. Therefore shalt thou make them turn their back, when thou shalt make ready thine arrows upon thy strings against the face of them.—*Psalms* xxi. 12.
12. A chain was thrown about the neck of you.—BYRON.
13. I believe the heart of thee is full of sorrow.—CARLYLE.
14. When every night my weary head
Sunk on its own unthorned bed.—MOORE.

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15. You'll kiss me, my own mother, and forgive me ere I go.
—TENNYSON, *The May Queen*.
16. He gives his parents no tremulous anxiety as to "what will become of him."—LEWES, *Goethe* i. 42.
17. Thorns also and thistles it shall bring thee forth
Unbid.—MILTON, *Paradise Lost* x. 203-4.
18. Down he flung him the purse of gold.
—SCOTT, *Last Minstrel* iv. 11.
19. I'll procure this fat rogue a charge of foot.—SHAKESPEARE, *Henry IV* ii. 4. 597.
20. Did you get me the opera-box?—BULWER, *Money* i. 2.
21. He wrought the castle much annoy.
—SCOTT, *Last Minstrel* iii. 21.
22. This will I show the general.
—SHAKESPEARE, *2 Henry IV* iv. 1. 178.
23. So much thought bodes me no good.—SHERIDAN, *The Rivals* iv. 2. 193.
24. I have done men good.—BYRON, *Manfred* i. 1.
25. Nature played us an unfair trick.—BULWER, *Rienzi* i. 1.
26. He's gone into Smithfield to buy your worship a horse.—SHAKESPEARE, *2 Henry IV* i. 2. 56-7.
27. I pay them a thousand thanks.
—SHAKESPEARE, *Henry VIII* i. 4. 73-74.
28. Father Uberto promised me a rare manuscript.—BULWER, *Rienzi* i. 1.
29. Write her a song, beginning with an Ave.—LONGFELLOW.
30. I mean you no harm.—SHERIDAN, *St. Patrick's Day* ii. 2.
31. Thou gavest them kingdoms and nations.—*Nehemiah* ix. 22.
32. We leave to you our answer.—BULWER.
33. And why am I not worthy thee?—BROWNING, *Pauline* 715.
34. "My whole strength," he tells the convention once, "is, day and night, at the service of my fellow-citizens."—CARLYLE, *The French Revolution* iii. 2. 2.
35. And told them how a truce was made.
—SCOTT, *Last Minstrel* v. 4.
36. Now sign your names, which shall be read,
Mute symbols of a joyful morn,
By village eyes as yet unborn.
—TENNYSON, *In Memoriam*, Epilogue.
37. All joy was bereft me that day that you left me.
—SCOTT, *Wandering Willie*.
38. Like one in prayer I stood.—LONGFELLOW.
39. Man, like the generous vine, supported lives.
—POPE, *Essay on Man* iii. 311.
40. So near the brink.—MILTON, *Paradise Lost* ii. 609.

41. In the town near which his posterity dwelt.—SCOTT, *The Antiquary* ii.

42. To be created like to us.—MILTON, *Paradise Lost* ii. 348.

43. You would be taught your duty.—SHAKESPEARE, *Richard III* i. 3. 250.

NOTE.—On this construction see Section 279.

44. We were shown a room.—GOLDSMITH, *Vicar* iii.

45. If I had been told this I should not have believed it.—FIELDING, *Amelia* vi. 5.

46. Glamis thou art, and Cawdor; and shalt be
What thou art promised.—SHAKESPEARE, *Macbeth* i. 5. 16-7.

47. He was offered and refused the title.—BULWER, *Rienzi* iii. 2.

48. Me lists not tell what words were made.

—SCOTT, *Last Minstrel* v. 25.

49. It repented the Lord that he had made man.—GENESIS vi. 6.

50. My brother it beseems

To show himself forever great and princely.

—COLERIDGE, *The Piccolomini* i. 9. 24-5.

51. Me thinks thou wouldst be only made more dear.

—BULWER, *The Lady of Lyons* ii. 1.

52. I'd foot it with e'er a captain in the county.—SHERIDAN, *The Rivals* iii. 4. 35-6.

53. Fight it out to the last.—ADDISON, *Cato* ii. 1.

54. Come, and trip it as you go

On the light fantastic toe.—MILTON, *L'Allegro*.

55. Ask him his purposes.—SHAKESPEARE, *Lear* v. 3. 118.

56. Let me request thee this.—MARLOWE, *The Jew of Malta* iii. 4.

57. Him ye believe not.—JOHN v. 38.

58. Nor durst any man ask him more questions.—MATTHEW xxii. 46.

59. His enemies, he said, he forgave.—MACAULAY.

60. O blackbird! sing me something well.

—TENNYSON, *The Blackbird*.

61. Let me suppose you the first lord of the treasury.—GOLDSMITH, *The Good-Natur'd Man* iii.

62. I warrant him a warrior tried.—SCOTT, *Marmion* vi. 5.

63. 'Tis the last desperate resource of those

Cheap souls, to whom their honour, their good name

Is their poor saving, their last worthless Keep.

—COLERIDGE, *The Piccolomini* v. 2. 84-6.

64. Know thou me for thy liege lord and head.

—SCOTT, *Last Minstrel* iv. 11.

65. If I had suspected him for a man, I would have seized him.
—FIELDING, *Joseph Andrews* iv. 14.

66. Rome holds him and his as rebels and traitors.—BULWER, *Rienzi* ii. 8.
67. His uncle received him on board the Triumph.—SOUTHEY, *Life of Nelson*.
68. Are they not on the other side Jordan?—*Deuteronomy* xi. 30.
69. On either side the river lie
Long fields of barley and of rye.
—TENNYSON, *The Lady of Shalott*.
70. They all lie on the other side of the city.—DICKENS, *Pictures from Italy, Rome*.
71. But never let me harbour a thought of making her unhappy, by a connection with one so unworthy her merits as I am.—GOLDSMITH, *The Good-Natur'd Man* i.
72. Fox beat half the lawyers in the house.—MACAULAY, *Essays*.
73. There is a little town . . . hundreds of feet below the road.
—DICKENS, *Pictures from Italy, Rome*.
74. Bide some little space
In this poor town with me.—SCOTT, *Marmion* i. 14.
75. Her fate is fixed this very hour.—BYRON, *Bride* i. 3.
76. The sentence amounts to a whipping once a fortnight.—MACAULAY, *History of England* ii. 217.
77. Her younger brother sixteen summers old.
—CAMPBELL, *Theodric*.
78. A place four miles distant.—BULWER, *Rienzi* v. 3.
79. Gaze your fill.—SHAKESPEARE, *Taming of the Shrew* i. 1. 73.
80. You have consented to go halves.—GAY, *Beggar's Opera* ii. 2.
81. Where is my prince the Dauphin?—SHAKESPEARE, *John* v. 5. 9.
82. Learning, that cobweb of the brain.—BUTLER, *Hudibras* i. 3. 1339.
83. The great gates of the Lateran, then the palace of the world.
—BULWER, *Rienzi* iv. 6.
84. 'Tis Jove's world-wandering herald, Mercury.
—SHELLEY, *Prometheus* i. 325.
85. Reason's whole pleasure, all the joys of sense,
Lie in three words, health, peace, and competence.
—POPE, *Essay on Man* iv. 79-80.
86. Alfred's name, the father of his age.—COWPER.
87. But not in flimsy Darwin's pompous chime,
That mighty master of unmeaning rhyme.
—BYRON, *English Bards*.
88. When I roved, a young highlander, o'er the dark heath.
—BYRON.
89. The daughter of a hundred earls,
You are not one to be desired.
—TENNYSON, *Lady Clara Vere de Vere*.
90. They . . . tore the lead from the roof of the magnificent ca-

thedral to make bullets, an act for which they might fairly plead the necessities of war.—MACAULAY, *History of England* ii. 170.

91. Nor was Adams himself suffered to go home, it being a stormy night.—FIELDING, *Joseph Andrews* i. 13.

92. He howled till he was carried home; the whole cause of his grief being the ugliness of the child.—LEWES, *Goethe* i. 18.

93. I grant that, men continuing what they are,
Fierce, avaricious, proud, there must be war.

—COWPER, *The Task*.

94. We ranging down this lower track,
The path we came by, thorn and flower,
Is shadow'd by the growing hour,
Lest life should fail in looking back.

—TENNYSON, *In Memoriam* xlv.

95. Shall, ignominious, we with shame retire,
No deed perform'd, to our Olympian sire?

—POPE, *Iliad* xxii. 510-11.

96. Lewis marry Blanch! O boy, then where art thou?

—SHAKESPEARE, *John* iii. 1. 34.

97. A monarch pledge his word—and not stick to it?

—PLANCHÉ, *Fortunio* ii. 1.

98. The last impossible, he fears the first.—COWPER.

99. Face to face,
And frowning brow to brow, ourselves will hear
The accuser and the accused freely speak.

—SHAKESPEARE, *Richard II* i. 1. 15-17.

100. She pressed you heart to heart.—TENNYSON.

101. Many a dry bottle have we cracked, hand to fist.—FARQUHAR,
The Recruiting Officer iii. 1.

102. My noble father,
Three times to-day I help him to his horse.

—SHAKESPEARE, 2 *Henry VI* v. 3. 7-8.

103. One that goes in a nurse may come out an angel.—HOLMES.

104. A very attractive person is that child-loving girl.—MISS MIT-

FORD.

105. None but the dissolute among the poor look upon the rich as their natural enemies.—RUSKIN.

106. Far from the madding crowd's ignoble strife
Their sober wishes never learned to stray.—GRAY, *Elegy*.

107. Virtue is worth any price.—GOLDSMITH, *Vicar* 11.

108. That Power that made you king
Hath power to keep you king in spite of all.

—SHAKESPEARE, *Richard II* iii. 2. 27-8.

109. Think nought a trifle, though it small appear;
Small sands the mountains, moments make the year,
And trifles life.

CHAPTER IV

ADJECTIVES—CLASSES AND INFLECTION

CLASSES

89. ADJECTIVES are words used to modify nouns and pronouns. They express notions of quality and quantity, and serve to describe, identify, and point out.

Those adjectives that attribute qualities to the nouns they modify are called DESCRIPTIVE adjectives; as *red, bright, gay, dark*. Those that express notions of quantity, and those that identify and point out are called LIMITING adjectives. Limiting adjectives are classified into INDEFINITES (Section 97), INTERROGATIVES (Section 98), DEMONSTRATIVES (Section 100), NUMERALS (Sections 101-3), ARTICLES (Sections 104-6).

COMPARISON

90. English adjectives had at one time grammatical inflection of gender, number, and case, and agreed with the nouns they modified, as German adjectives still do. They have lost all these inflections. Descriptive adjectives are inflected to express COMPARISON, or the degree of the quality possessed by the noun, and this is the only inflectional change Modern English adjectives undergo.

a. The POSITIVE DEGREE of comparison denotes the possession of the quality by the person or thing named by the substantive, without suggesting comparison with any other person or thing.

A bright child. A strong man.

b. The COMPARATIVE DEGREE denotes that the person or thing named by the substantive possesses the quality in a greater degree than some other person or thing possesses it in.

A brighter child. A stronger man.

c. The **SUPERLATIVE DEGREE** denotes that the person or thing named by the substantive possesses the quality in the greatest degree.

The *brightest* child in the family. The *strongest* man in the village.

91. The adjective is most often compared by adding *-er* to the stem to make the comparative, and *-est* to make the superlative.

This is an inheritance from the Old English. The Old English adjective *beorht* "bright" had the forms *beorht*, *beorhtre*, "brighter," *beorhtost*, "brightest."

Compare the adjectives *tall*, *gay*, *fresh*, *pretty*, *safe*, *green*, *sweet*, *gentle*, *stony*.

92. Adjectives of more than two syllables are often compared by prefixing for the comparative and superlative degrees the words *more* and *most*. This rule allows of great variation. Short adjectives are sometimes compared with *more* and *most*, and long ones with *-er* and *-est*. Study the following examples and tell which do not follow the usual form of comparison of the word:

1. A cunninger animal.—GOLDSMITH.
2. The solidest bodies.—IRVING.
3. The beautifulest race.—SHERIDAN.
4. A cheerfuler place.—LONGFELLOW.
5. The faithfulest of all the camp.—COLERIDGE.
6. Bitterer remembrances.—BYRON.
7. Silence is the perfectest herald of joy.—SHAKESPEARE, *Much Ado* ii. 1. 317.
8. Smiles more sweet.—BRYANT.
9. Most great region.—BYRON.
10. Notes more sad.—POPE.

Compare, as you hear and speak them, *beautiful*, *handsome*, *extensive*, *majestic*.

A few adjectives may be compared either way—with the inflectional suffixes or with *more* and *most*.

Swift, *swifter*, *swiftest*; or *more swift* (MILTON), *most swift*.
Tender, *tenderer*, *tenderest*; or *more tender*, *most tender*.

93. Comparison downward is made by prefixing *less* and *least* to the adjective.

1. Feelings fierier far but *less severe*.—BYRON.
2. Some *less majestic*, *less beloved* head.—BYRON.
3. The tree of deepest root is found
Least willing still to quit the ground.—MRS. THRALE.

94. A few adjectives have peculiar forms, usually classed as “irregular”; these are to be explained by reference to Old English forms. The tendency to make all follow the common forms in *-er* and *-est* has given a few of them double forms. When such doublets exist, the “regular” form is the later, being made by analogy of the great number of adjectives regularly compared.

a. *Bad (ill, evil), worse, worst*: the comparative and superlative are made on a different stem from the positive. The ordinary suffixes *-er* and *-est* are somewhat obscured by phonetic conditions too complicated to be explained here.

b. *Many (much), more, most*: the comparative and superlative are made on a different stem (O. E. *mā*) from the positive.

c. *Late, latter, last*: the “irregularity” is simply phonetic, the stem vowel of the positive having been lengthened before a single consonant, while the stem vowel of the comparative and superlative remained short before two consonants in Middle English times. Explain and illustrate the difference in meaning and use between these forms and the “regular” (i. e., newer and analogical) *later, latest*.

d. *Old, elder, eldest*: the comparative and superlative were made with suffixes slightly different from the ordinary ones, which caused “umlaut” (modification or change) of the stem vowel—one of the regular ways of comparing in Old English. How do these forms differ in use from the “regular,” or analogical, *older, oldest*?

e. *Good (well), better, best*: the comparative and superlative are made on a different root from the positive; the comparative and superlative endings are plainly present.

f. *Little, less, least*: the positive is from a different root; the other peculiarities are due to phonetic causes. Show the difference in use between these forms and the analogical *littler, littlest*. *Lesser* is a double comparative.

g. *Near* was originally the comparative of *nigh*, but has been taken for a positive, and serves as the foundation for *nearer, nearest*. *Next* is the old superlative of *nigh*. *Nigher* is a late, analogical form, as

is also *nighest*. What differences in usage have these various forms of each degree?

h. Some adjectives have no positive degree, being comparatives and superlatives made on adverb stems. Many of these make the superlative with the double ending *-most* (from an earlier *-est*); some even add the *-most* to the comparative form. Study the following list:

POSITIVE	COMPARATIVE	SUPERLATIVE
(in)	inner	inmost, innermost
(out)	outer	outmost, outermost
(out)	utter	utmost, uttermost
(up)	upper	upmost, uppermost
(forth)	further, furthermore	furthest, furthestmost
far	farther	farthest
fore	former	first, foremost
under		undermost
nether		nethermost
hind	hinder	hindermost

Southmost (*northmost*, etc.), *topmost*, *endmost* are from nouns used as adjectives.

It would be well to study the list above, first, by finding the etymology of the word, and its composition; secondly, by using it in a sentence correctly, to illustrate its exact meaning. You will find that the two superlatives are rarely used in precisely the same manner. Consult the *Century* or some other good dictionary.

95. Comparatives and superlatives are sometimes strengthened by adverbial modifiers.

1. Your hair has grown *much* grayer.—LONGFELLOW.
2. England is *greatly* larger than Scotland.—SCOTT.
3. O *yet* more miserable!—MILTON, *Samson Agonistes* 101.
4. More lovely *by far*.—SCOTT.
5. A self-mastery of the *very* highest kind.—LEWES.

a. The same effect is produced by following the superlative by an *of*-phrase containing the positive. (Compare Section 60e.)

1. The fairest *of the fair*.
2. The bravest *of the brave*.
3. The lowest *of the low*.—BYRON.

b. The superlative sometimes implies no comparison, being only an intensive expression.

I saw the *largest* roses in the florist's window this morning.

96. We should use the comparative degree in comparing two objects, and the superlative in comparing more than two; as,

1. The *taller* of the two brothers.
2. The *tallest* of the three.

Colloquially, however, the superlative is often used for two. This has not yet become good English.

a. Many adjectives are logically incapable of comparison, because they express qualities that cannot vary in degree. Nevertheless, we often find them compared.

1. A *purpler* [i. e., of a *deeper* purple] beverage.—BYRON.
2. The grave shall bear the *chiefest* prize away.—BYRON.
3. You *divinest* powers.—OTWAY.
4. A *most voiceless* thought.—BYRON.
5. The *most perfect* [i. e., the most *nearly* perfect] harmony.—LONGFELLOW.
6. The *least mortal* mind.—LONGFELLOW.
7. This ball is *more round* [i. e., more *nearly* round] than that.

This comparison serves to give emphasis.

b. The rules of our language forbid the double comparative and superlative. It is rarely, if ever, found in Modern English, although it sometimes occurs in the language of Shakespeare's time.

1. His *more braver* daughter.—SHAKESPEARE, *The Tempest* i. 2. 439.
2. This was the *most unkindest* cut of all.
—SHAKESPEARE, *Julius Caesar* iii. 2. 187.
3. The *most straitest* sect of our religion.—*Acts* xxvi. 5.

PRONOUNS USED AS ADJECTIVES

97. Many of the indefinite pronouns are found in an adjective construction; and to the list given in Section 47 must be added *every*, which is now used only as an adjective.

1. *One* Smith came to see us.
2. He called on *such* and *such* days.
3. I met him on the street *one* day.
4. *Some* days were rainy.

A few special adjective constructions of the indefinites require notice.

a. *A few* and *a great many* are added to nouns as if they were simple adjectives (Section 106). There is no inconsistency in number, because the notion is collective; the individuals are regarded as forming a single class.

1. *A great many* persons believe this.
2. *A few* men act on that principle.

b. *Many a* qualifies a singular noun. This is, in one sense, a usage the exact opposite of *a great many*, the latter being a collective, classifying expression, the former a distributive, individualizing phrase.

1. Full *many a* gem of purest ray serene . . .
Full *many a* flower is born to blush unseen.—GRAY, *Elegy*.
2. *Many a* tract of palm and rice.—TENNYSON.

The individuals are regarded one by one, and not as a class.

c. *All* is joined to a singular noun, to denote the whole.

1. *All day*; *all night*; *all the morning*; *all the afternoon*.
2. Through *all Athens*.—SHAKESPEARE, *Midsummer-Night's Dream*
- i. 2. 5.
3. *All search* is vain.—BULWER.

d. The indefinites *what* and *which* and their compounds occur also as adjectives (compare Section 46).

- 1a. I know *what* book you brought.
- b. I know *which* book you brought.
- 2a. *Whatever* book you brought will please me.
- b. *Whichever* book you brought I shall enjoy.

Explain the difference in the meaning of the sentence made by the change in the indefinite.

What a and *what* are used adjectively in an exclamatory predication or phrase. (See Section 106.)

3. *What a* fair lady! and beside her *what a* handsome, graceful, noble rider!—LONGFELLOW.
4. *What a* rascal he is!
5. *What* sighs have been wafted after that ship! *What* prayers

offered up at the deserted fireside of a home!—IRVING, *The Sketch-Book*.

6. *What* assurance that man has!

98. The interrogative pronouns *which* and *what* are also used as adjectives (compare Section 50). How do these two sentences differ in meaning?

1. *What* book have you?

2. *Which* book have you?

a. Rarely the relative *which* is used also as an adjective (compare Sections 52, 194, 199).

1. *Which* last consisted of but ten.—BULWER, *Rienzi* ii. 3.

2. The clerk . . . tried to warm himself at the candle; in *which* effort, not being a man of a strong imagination, he failed.—DICKENS, *Christmas Carol* 1.

99. The genitive forms of the personal pronouns (Section 39) have all come into common use as possessive adjectives. The forms *my*, *thy*, *his*, *her*, *our*, *your*, *their* are used generally when modifying a noun (Section 107).

1. *My* house. *Your* book. *Their* ship.

But in older English and in poetry before a word beginning with a vowel, *mine* and *thine* are often found.

2. To *thine* own self be true.—SHAKESPEARE, *Macbeth* i. 3. 78.

3. *Mine* eyes have seen the glory of the coming of the Lord.

—JULIA WARD HOWE, *Battle Hymn*.

Mine is also kept in the expression *mine host*, virtually a compound noun.

4. *Mine* host could give him a bed.

The forms *mine*, *thine*, *hers*, *ours*, *yours*, *theirs* are used in positions where the noun does not follow (compare Sections 108, 109, 110).

5. The book is *mine*.

6. That is *yours* and *mine*.

7. It was given us by a friend of *theirs*.

100. The demonstratives are often used as adjectives (compare Section 55).

This may be combined with an adverb used substantively.

1. For *this* once [i. e., this one time]. (See Section 163b, note 2.)

This is sometimes found with a plural noun.

2. *This* hundred years.—SCOTT.

The word here used is not the ordinary singular *this*, but a Middle English plural *thise*, used by Chaucer. Reasoning falsely from such phrases that *this* may be plural, we have come to use *that* also as a plural.

3. *That* ten guineas.—GOLDSMITH.

Observe, however, the collective notion in each phrase: *this* *hundred years* is one period of time; *that* *ten guineas* is one sum of money.

NUMERALS

101. The CARDINAL numbers—*one, two, three*, etc.,—are generally adjectives in construction.

One house; *two* men; *seven* books.

a. They are subject to inflection only when they occur as substantives.

1. And Moses . . . made them heads over the people, rulers of *thousands*, rulers of *hundreds*, rulers of *fifties*, and rulers of *tens*.—*Exodus* xviii. 25.

2. Three *eights* are twenty-four.

3. *Thousands* perished in the fall.—LONGFELLOW.

c. All cardinal numbers may be used as substantives, and followed by an *of*-phrase, standing for an old partitive genitive.

1. *Five* of the books; *hundreds* of men.

2. He is *one* of those wise philosophers.

The expression "*twelve* more men" is a similar construction, *more* being a substantive modified by *twelve*, and *men* a partitive genitive with the inflectional ending lost. *Hundred* and *thousand* were formerly always substantives followed by the partitive genitive. In "*a hundred men*," *a* (=one) is an adjunct of the singular substantive *hundred*; while *men* was originally a genitive plural, equivalent to the phrase *of men*.

102. The ORDINAL numerals are also adjectives.

My *second* brother. The *seventh* son of a *seventh* son.

a. The ordinal is a substantive in

1. The *third* of the five; the *first* of the race;

and is followed by a partitive genitive phrase. It is used as a substantive by the omission of its noun (*day*) in

2. By the *ninth* of the next month.

3. The *twenty-eighth* of August.

The fraction, the denominator of which is an ordinal, is commonly a substantive.

4. *One-tenth* of forty is four.

Fractions are often added to a substantive without the phrase which should follow them and contain that substantive.

5. Two dollars and a *quarter* [of a dollar].

After *half* the substantive occurs without the preposition (Section 79).

6. *Half* his land; *half* the time; *half* a mile.

7. *Half* a league, *half* a league.

—TENNYSON, *Charge of the Light Brigade*.

103. The MULTIPLICATIVE numerals are used, like the others, as adjectives and as substantives. As substantives they frequently occur in adverbial-noun construction. Explain each of the following:

1. The *double, double, double* beat

Of the thundering drum.—DRYDEN, *St. Cecilia's Day*.

2. Surrounded by *treble* their number.—SCOTT, *Rob Roy* 30.

(Compare "*three times* their number," and Section 80a.)

3. *Three* Dukes of Somerset,

Three-fold renowned.—SHAKESPEARE, 3 *Henry VI* v. 5. 6.

4. His anxiety had been increased a *thousand-fold*.—WARREN, *Ten Thousand a Year* ii. 4.

ARTICLES

104. There are two ARTICLES. The DEFINITE article *the* is used for reference to a certain person or thing; the INDEFINITE article

an (*a* before consonant sounds for the sake of euphony) is used for reference to any one of a class. Compare

1. *A* man; *the* man. *An* apple; *the* apple. *A* eulogy. *A* university.

Sometimes *the* refers to a definite class rather than to an individual.

2. How *the* hero differs from *the* brute!

3. Move upward, working out *the* beast,

And let *the* ape and tiger die.—TENNYSON, *In Memoriam* cxviii.

NOTE.—Before words beginning with *h*- and an unstressed syllable, *an* was formerly used.

An historical novel. (Recent tendencies, however, are rather in the direction of saying "*a historical* novel," just as we say "*a history*.")

105. *The* may precede some proper names.

The Nile, the Alps, the Baltic, the Tyrol, the Azores.

We rarely use it in Modern English before the names of persons; this may suggest a shade of disrespect: *the* Gwynn. Often it rather suggests honor: *the* Douglas. *The* or *a* may turn a proper name into a class name, directing attention rather to the qualities of a person than to the person himself.

1. *A* Napoleon of finance.

2. *The* Sir Philip Sidney of this nineteenth century court.

a. *The* sometimes in archaic speech precedes the neuter relative.

Over the brook Cedron, where was a garden, into *the* which he entered.—*John* xviii. 1.

b. In this sentence,

The more he has, *the* more he wants,

the is an adverb, the survival of an old instrumental case (Section 31, and note 1) of measure, and the meaning is,

By as much more as he has, *by so much* more he desires.

Compare Sections 164, 220.

c. *A* often (*the* rarely) means "each" and is thus used in a distributive sense.

1. We are selling these shoes at four dollars *a* pair.
2. Butter is thirty cents *a* pound.
3. Sell those out at three dollars *the* pair.

106. *An* (*a*) is a weakened form of the Old English *ān*, "one." The original numeral significance seems to remain in such expressions as these:

1. *A* hundred; *a* day or two; once *a* year; two dollars *a* dozen.
2. We are both of *an* age.—FIELDING.
3. In less than *another* year we had *another* daughter.—GOLDSMITH, *The Vicar of Wakefield* i.
4. I won't hear *a* word.

A is used before a plural form that comprehends one group (Section 97a) with collective meaning.

5. In *a* twenty years or more.—CARLYLE, *Frederick the Great* x. 5.
6. *A* few cases deserve mention.—MACAULAY, *History of England* ii. 24.
7. *A* few short days and we shall see thy house.
—BULWER, *The Lady of Lyons* iii. 1.
8. About *an* eight days after these sayings.—LUKE ix. 28.
9. *A* fortnight (i. e., fourteen nights).

A stands after *what* in exclamatory expressions (compare Sections 97d, 179).

10. What *a* shame!

It also stands after *many* with nouns taken distributively (Section 97b); after *such* when it is used of an individual in the singular; and after *so* with an adjective.

11. There's many *a* black, black eye, they say.
—TENNYSON, *The May Queen*.
12. Such *a* man can never be my friend.
13. So remarkable *a* feat I have never seen performed.

CHAPTER V

ADJECTIVES—SYNTAX

NOTE.—With the adjective are included genitive substantives, which, when expressing possession, take one of the adjective positions, i. e., adherent, appositive, subjective complement, objective complement. Certain pronouns in the genitive were once taken as adjective stems and declined like adjectives; these were true “possessive pronouns.” The case, number, and gender endings of these pronouns are now lost, but all possessives still have the adjective position in the sentence. Other genitives (time, value, etc.) always take the adherent position.

THE ADHERENT POSITION

107. The adjective may be used ADHERENTLY, i. e., attached directly to its noun.

A *red* book; a *dark* day; *fine* houses; *beautiful* and *inspiring* music; *my* books; a good *king's* life; a *week's* visit; *Tuesday's* lesson.

NOTE 1.—A few adjectives are never used in the adherent position: *asleep*, *awake*, *aglow*, *worth*, and others. These may be appositive adjectives, subjective complements, or objective complements.

NOTE 2.—An adjective often modifies a noun in the sense which the noun acquires after being modified by other adjectives.

Five large red apples.

The apples are, in the first place, *red* apples. These *red-apples* are large. There are not simply five apples; there are *five large-red-apples*. The relative positions of the adjectives indicate their breadth of application.

NOTE 3.—An adherent adjective generally stands before its noun; rarely after it.

1. Chapter *two*. Page *ten*. The day *following*. Bills *payable*. The Church *Militant*.

2. Out steps, with cautious foot and *slow*,
And quick, keen glances to and fro,
The hunted outlaw.—WHITTIER, *Mogg Megone*.

In the last example, the adjective is put after the noun for the sake of rhyme.

NOTE 4.—All genitives, except genitives of possession, stand in the adherent relation to the noun. See the examples in Sections 59–65.

NOTE 5.—An adjective is rarely used in the adherent position with a pronoun. But observe these examples:

1. *Poor* me! *Happy* you!

2. *Crimson* I

Will shine and shoot amid the spheres.—LANIER.

3. *All* this [noise] is unpleasant.

See also Jespersen, *Progress in Language*, pp. 289ff.

THE APPOSITIVE POSITION

108. The adjective may be less directly connected with its noun, and may suggest a qualifying phrase or clause; i. e., it may be used **APPPOSITIVELY**.

1. The music, *beautiful* and *inspiring*, was thoroughly appreciated.

The two qualities are not directly attributed to the music; the adjectives suggest, rather, an additional statement about it: "The music, which was beautiful and inspiring, was appreciated."

Explain the exact meaning of the following, expanding the adjectival expressions into clauses:

2. Ardent and intrepid on the field of battle, Monmouth was elsewhere effeminate and irresolute.—MACAULAY, *History of England* ii. 100.

NOTE 1.—Sometimes the expansion of the appositive adjective into a clause is necessary for the explanation of some words related to it.

Ardent and intrepid as a soldier, he was a weak statesman.

This one may expand to

Though as a *soldier* [appositive of *he*] he was ardent and intrepid, he was a weak statesman.

See *N. E. D.* as 11.

3. The books, yours and mine, were taken.

4. Could you, so rich in rapture, fear an end?

—YOUNG, *Night Thoughts* i. 184.

5. Rich in bliss, I proudly scorn

The stream of Amalthea's horn.—MOORE.

NOTE 2.—A determinative appositive adjective is not set off by a comma. Compare the determinative adjective clause.

History is philosophy *teaching* by examples; i. e., history is the kind of philosophy that teaches by examples.

NOTE 3.—The appositive adjective is introduced by *as* in

As *compared* with her sister, she is dark. (Compare Section 82.)

NOTE 4.—The appositive adjective suggests a clause, in which the noun it modifies is, in some form, the subject, and the appositive adjective is a portion of the predicate.

- a. The soldiers, terrified and panic-stricken, fled from the battle-field.

b. The soldiers, who were terrified and panic-stricken, fled from the battle-field.

The noun *soldiers* is represented in the clause of *b* by the relative pronoun *who*, used as subject, and the adjectives become in *b* predicate adjectives.

Expand into clauses the appositive adjective groups in the four sentences above.

THE ADJECTIVE AS A SUBJECTIVE COMPLEMENT

109. An adjective is frequently used as a SUBJECTIVE COMPLEMENT. It is then a modifier of the subject noun or pronoun (compare Section 120).

1. The sun is *bright*.
2. The day is *warm*.
3. The book is *mine*.
4. I was struck *dumb*.

NOTE.—The predicate adjective occurs even with an impersonal subject. *It* is very warm.

a. Certain predicate adjectives have more or less the force of adverbs.

1. The sun shines *bright*.
2. The boy came *running*.

Not only is the *sun bright*, but the *shining* also. *Running* describes the boy and also tells how he came—rapidly. Many participles used as predicate adjectives have this construction; see Section 239b. Some grammarians have given to such words the name of ADVERBIAL PREDICATE ADJECTIVES. See also Section 161.

NOTE 1.—In the sentence,
She was *like* a bird, *full* of joy and music,
the second predicate adjective with its modifier explains the first and makes its meaning definite.

NOTE 2.—A direct object and a subjective complement are rarely found after the same verb.

1. Death grinned *horrible* a ghastly *smile*.

—MILTON, *Paradise Lost* ii. 845.

2. They have confided *themselves childlike* to the genius of their age.

—EMERSON, *Self-Reliance*.

Horrible and *childlike* are adjectives in form; but they have more or less application to the verb: "Death grinned in a horrible manner," and "The great men have confided themselves in a childlike manner." *Horrible* may be only poetic license for *horribly*. We notice in these sentences that the objects are of an unusual kind—one is cognate, the other reflexive.

NOTE 3.—We sometimes find, in colloquial English, a noun modified by two adjectives where one has the logical value of an adverb qualifying the other.

1. It was *good* and *hot*, i. e., it was very hot.
2. Mabel is *nice* and *tall*, i. e., beautifully tall.

NOTE 4.—The predicate adjective is sometimes, especially after a passive verb-phrase, introduced by *as* or *for*. (Compare Section 57b.)

1. He was considered *as friendly*.
2. This was taken *for granted*.

THE ADJECTIVE AS AN OBJECTIVE COMPLEMENT

110. Adjectives occur frequently also as OBJECTIVE and FACTITIVE COMPLEMENTS (compare Sections 117, 118). They are then modifiers of the direct object.

1. It is making her *insane*.
2. We thought them *kind*.
3. I called it *hers*.
4. I took that for *granted*.

NOTE 1.—The objective complement in the fourth sentence is introduced by the particle *for*. Compare: I considered it *certain*. See Section 76. The introducing particle is *as* in

I considered her *as* friendly.

NOTE 2.—The objective complement is rarely found without the object expressed.

1. This machine cuts *fine*.
2. Though the mills of God grind slowly,
Yet they grind exceeding *small*.—LONGFELLOW.

Here it is not the cutting that is *fine* nor the grinding that is *small*. The thing cut is cut *into fine pieces*; the object ground is ground *into small bits*. The words *fine* and *small* are, therefore, not adverbs, but adjectives, relating to the objects of *cut* and *grind*, not expressed in the sentence.

3. I made free to call on you for help
means, "I made *myself* free to call on you."

Commonly the objective complement stands after the object. Some idiomatic phrases show exceptions to this rule.

5. They made *good* their escape.
6. We thought *best* to wait.
7. They saw *fit* to refuse.

THE ADJECTIVE AS A SUBSTANTIVE

111. The adjective is used without its noun, and with or without the article *the*, as a substantive (Section 240a).

1. The *good* alone are great.
2. How sleep the *Brave*.—COLLINS.
3. It is now *five*, and we must start.
4. I expect to leave on the *tenth* of next month.
5. Matters went from *bad* to *worse*.

This is especially common with the comparative and the superlative followed by a partitive genitive phrase.

6. The *lovelier* of the two sisters.
7. *Manliest* of the village youth.

The adjectives seem to have quite the nature of nouns in

8. I speak *English, French, and German.*

We regard these words as *names* of languages, and do not "understand" the word *language* after them.

a. The possessive is used as an ordinary substantive adjective by the omission of a noun that might have been expressed. What nouns are omitted in these sentences?

1. Your books are here: *mine* have been taken away.
2. My books are at my *mother's*.
3. *St. Paul's* is the largest church in London.

NOTE 1.—In sentence 3 the understood noun *church* is hardly in the speaker's consciousness. *St. Paul's* is the name of the church.

It is also used idiomatically as the object of the preposition *of*, in which construction no noun could be supplied after the possessive.

4. Those books of *mine*, i. e., belonging to me.
5. Those lands of *his* are worthless.
6. That friend of *yours* is very agreeable.
7. That wife of *his* is beautiful.

NOTE 2.—The explanation of this idiom is historical. See Kellner, §§ 178–180, 311. In Old English the possessive was a pure possessive, without demonstrative force, and could, therefore, be combined with the article, which had demonstrative force.

Thū eart dohtor *mīn sēo dýreste*, "Thou art *my the* dearest daughter." In Middle English the possessive became too demonstrative to be thus combined with an article; the definite article was unnecessary with another demonstrative, and the indefinite was impossible because it contradicted the demonstrative notion in the possessive. Hence the simple notion "belonging to," modifying a noun accompanied by an article, a demonstrative, or some similar word, began to be expressed by the *of*-phrase. After the preposition we should expect an objective case; but we find instead a genitive, partly because of the pseudo-partitive notion in such groups as "a friend of mine," "every knight of his," and partly by influence of the older construction with the possessive genitive. That the *of*-phrase cannot be considered a true partitive is seen from such groups as "that wife of mine," "that beautiful face of hers," where supplying a noun after the genitive and giving the phrase a partitive meaning would be absurd.

THE REPETITION OF ARTICLE AND DEMONSTRATIVE

112. Logically, the article and the demonstrative ought to be repeated before each word of a series when it is to be

understood as referring to two or more different objects or persons.

1. The elder and *the* younger son.
2. A tall and *a* short man.
3. The iron and *the* brass candlesticks.

How does example 3 differ in meaning from the following?

4. The iron and brass candlesticks.

We find, however, that the logical rule is frequently violated. Study and criticize the repetition or non-repetition of articles in the following sentences:

5. The elder and younger son.—THACKERAY, *Vanity Fair* i. 10.
6. He bent over the child and mother.—THACKERAY, *Vanity Fair*
- ii. 10.
7. The moral philosopher and general historian.
8. The chief priests and elders.—*Matthew* xxvii. 11.
9. The son and heir to that same Faulconbridge.
—SHAKESPEARE, *King John* i. 1. 56.
10. The scribes and the Pharisees.—*Luke* v. 21.
11. Among the ladies and the children.—THACKERAY, *Vanity Fair*
- iii. 1.
12. A smile and bow.—THACKERAY.
13. There is none like him in the earth, a perfect and an upright man.
—*Job* ii. 3.

EXERCISES FOR THE REVIEW OF CHAPTERS IV AND V

Parse all adjectives and genitives in the following sentences:

NOTE 1.—To parse an adjective, tell what kind it is, and what word it modifies; its construction; and if it can be compared, its degree. To parse a genitive, classify it as to meaning (Sections 59–65), and state its position with relation to the noun on which it depends.

NOTE 2.—The adjective may modify any substantive element, as a clause: He entered with a pleasant "*What a bright morning this is!*"

1. You, the Mighty, the Fortunate,
You, the Lord-territorial,
You, the Lord-manufacturer,
You, the hardy, laborious,
Patient children of Albion,
You, Canadian, Indian,
Australasian, African,
All your hearts be in harmony.—TENNYSON, *Jubilee* x.
2. His memory will live alone
In all our hearts.—TENNYSON.

3. Tired Nature's sweet restorer, balmy Sleep.
—YOUNG, *Night Thoughts* i. 1.
4. Thy sire's Maker and the Earth's.—BYRON.
5. During a twelvemonth's absence.—FIELDING, *Joseph Andrews*
i. 11.
6. Bring us the bill for to-night's supper.—GOLDSMITH, *She
Stoops* ii.
7. My soul's soul! . . . My life's life!—BULWER, *Rienzi* ii. 2.
8. There lies a vale in Ida, lovelier
Than all the valleys of Ionian hills.—TENNYSON, *Ænone*.
9. Meantime the brightest of the female kind,
The matchless Helen, o'er the walls reclined.
—POPE, *Iliad* iii. 473-4.
10. Grow old along with me!
The best is yet to be,
The last of life, for which the first was made.
—BROWNING, *Rabbi Ben Ezra*.
11. His crime makes guilty all his sons.
—MILTON, *Paradise Lost* iii. 290.
12. But light I held this prophecy.—SCOTT.
13. The gate wide open stood.—MILTON, *Paradise Lost* ii. 884.
14. With him lay dead both hope and pride.—SHELLEY.
15. Their host's dark brow grew keen and fell.
—SCOTT, *The Lord of the Isles* iii. 24.
16. I shall go mad.—JERROLD, *Rent Day* ii. 4.
17. Open fly
With impetuous recoil, and jarring sound,
Th' infernal doors.—MILTON, *Paradise Lost* ii. 879-81.
18. The event sometimes seemed doubtful.—MACAULAY, *History of
England* i. 48.
19. Why looks your Grace so pale?
—SHAKESPEARE, *Richard II* iii. 2. 75.
20. It sounds very polite.—SCOTT, *Quentin Durward* xix.
21. He felt so strange and nervous.—DICKENS, *Pickwick* ii. 20.
22. I know not by what power I am made bold.
—SHAKESPEARE, *Midsummer-Night's Dream* i. 1. 59.
23. It had been folded up small.
—DICKENS, *Nicholas Nickleby* ii. 6.
24. The city is your own.—MARLOWE.
25. The floating vessel swam
Uplifted, and secure with beaked prow,
Rode tilting o'er the waves.
—MILTON, *Paradise Lost* xi. 745-7.
26. Herein I judge mine own wit good.
—SHAKESPEARE, *2 Henry VI* iii. 1. 232.

27. Ev'n silent night proclaims my soul immortal.
—YOUNG, *Night Thoughts* i. 103.
28. The power that brought you here
Hath made you mine.—BYRON, *Manfred* i. 1.
29. The wound that laid thee low.—BYRON.
30. I laid their daggers ready.—SHAKESPEARE, *Macbeth* ii. 2. 12.
31. An event which her historians have generally represented as
disastrous.—MACAULAY, *History of England* i. 15.
32. Aged or young, the living or the dead,
No mercy find.—BYRON.
33. The fourth of the month is to be a still greater day.—CARLYLE,
French Revolution i. 4. 4.
34. Foul old Rome screamed her loudest.—CARLYLE, *French Revolution* iii. 1. 1.
35. It is fit
I should commit offense to my inferiors.
—SHAKESPEARE, *Cymbeline* ii. 1. 31-2.
36. Condemned to drudge, the meanest of the mean.—BYRON.
37. He strode haughtily into the thickest of the group.—BULWER,
Rienzi i. 4.
38. Come!—to the Duke's.—COLERIDGE, *The Piccolomini* i. 5. 21.
39. We hurried off to St. Peter's.—DICKENS, *Pictures from Italy*.
40. In this naughty world of ours.—BYRON.
41. It was no act of mine.—KNOWLES.
42. Seem'd all on fire, within, around,
Deep sacristy and altar's pale;
Shone every pillar foliage-bound
And glimmer'd all the dead men's mail.
—SCOTT, *Last Minstrel* vi. 23.
43. We knew your gift that way
At college.—TENNYSON, *The Epic*.
44. One shade the more, one ray the less
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face.—BYRON, *Hebrew Melodies*.
45. The splendour falls on castle walls,
And snowy summits old in story.—TENNYSON, *The Princess*.
46. Lashed to the helm, all stiff and stark,
With his face to the skies,
The lantern gleamed through the gleaming snow
On his fixed and glassy eyes.
—LONGFELLOW, *The Wreck of the Hesperus*.
47. It will make you mad.
—SHAKESPEARE, *Julius Cæsar* iii. 2. 149.

48. Their valor and ferocity had made them conspicuous.—MACAULAY, *History of England* i. 10.

49. The lieutenant's last day's march is over.—STERNE, *Tristram Shandy* vi. 6.

50. That is Madam Lucy, my master's mistress's maid.—SHERIDAN, *The Rivals* ii. 1.

51. A daughter of the gods, divinely tall,
And most divinely fair.

—TENNYSON, *A Dream of Fair Women*.

52. Fair as a summer dream was Margaret.

—LOWELL, *Legend of Brittany*.

53. Outside the kennel the mastiff old
Lay fast asleep in moonshine cold.—COLERIDGE, *Christabel*.

54. I laid bare our plans before him.—STEVENSON.

55. Morning light sets all the crags aglow.

56. Bread is found fresh there every morning.

57. He was dismissed from the hospital as cured.

58. They dismissed him as cured.

59. Every seventh year was held sacred by the Jews.

60. The Jews regarded every seventh year as sacred.

61. I shook myself free from the influence of the past.

62. He proved himself equal to the occasion.

63. The moon above the eastern wood
Shone at its full; the hill-range stood
Transfigured in the silver flood,
Its blown snows flashing cold and keen,
Dead white, save where some sharp ravine
Took shadow, or the sombre green
Of hemlocks turned to pitchy black
Against the whiteness at their back.

—WHITTIER, *Snow-Bound* 133-50.

64. Unwarmed by any sunset light,
The gray day darkened into night.

—WHITTIER, *Snow-Bound* 31-2.

65. Fernando . . . looked upon his plan as extravagant and impossible.—IRVING, *Columbus*.

66. Men do not see nature to be beautiful.—EMERSON, *Art*.

CHAPTER VI

VERBS—CLASSIFICATION AND INFLECTION

CLASSIFICATION

113. A **VERB** is the asserting or predicating word of a sentence.

The verb proper has only one syntax: it is the base of the predicate of the sentence. It expresses action, being, or state of being.

There are also three **VERBALS**, which do not predicate action or being of a subject and are found in the syntax of other parts of speech. These belong to the verb family, but differ so widely from the predicate verb in forms and use that each needs a chapter for itself. The present chapter will deal with predicate verbs only.

114. Verbs are of two kinds: (1) verbs of **COMPLETE PREDICATION** and (2) those of **INCOMPLETE PREDICATION**.

The boy looked carefully and saw the ball.

The predication introduced by *looked* is complete in the verb itself, which needs no complement. *Looked* is, therefore, a verb of complete predication. The predication based on *saw*, however, is not complete until we tell *what* the boy saw, which we do with the complement *ball*. *Saw* is here, then, a verb of incomplete predication.

Verbs of incomplete predication are followed by complements of three kinds: **OBJECT**, **OBJECTIVE**, and **SUBJECTIVE**.

115. Verbs which take an object complement in their active form are called **TRANSITIVE** verbs; that is, they express an action which "goes over" (Latin *trans-ire*) to some object. Only transitive verbs can have the passive form. Verbs (whether of complete or of incomplete predication) that do not take an object in the active form are **INTRANSITIVE**; they express being, condition, or an action of which nothing is the recipient or the product.

NOTE.—Verbs originally transitive sometimes lose the object and appear intransitive in an idiom.

- a. Get *yourself* away from here.
- b. Get away from here.

116. The elements of the sentence that may be used as object complements are (1) substantives (Section 71); (2) gerunds (Section 245c); (3) infinitives (Section 251); (4) clauses (Section 200). Some illustrations follow:

- 1a. My good blade carves the *casques* of men.
—TENNYSON, *Sir Galahad*.
- b. And God fulfils *Himself* in many ways.
—TENNYSON, *Morte d'Arthur*.
2. I dislike *getting* wet.
3. I dislike *to appear more clever than I am*.
4. He tells me *that we shall still be successful*.

117. Certain transitive verbs require two complements, an object and an objective. The latter seems to have an especially close relation to the verb, and sometimes our vocabulary permits us to combine it with the verb itself.

- 1a. They painted the *wall white*.
- b. They *whitened* the wall.
- 2a. They made the *flowers wet* with the hose.
- b. They *wet* the flowers with the hose.
3. He *vouchsafed* me his *favor*.

NOTE.—The last sentence of course means:
He vouched (or guaranteed) to me his *favor* as *safe*, or *secure*.

118. Some verbs usually intransitive may be used transitively with a factitive significance and then take both object and adjective objective complements.

- 1a. He *danced* his *feet tired*.

Here the verb takes on a factitive significance, including in itself the means as well as the action. It signifies:

- 1b. He *made* his *feet tired* by dancing.

A similar construction with an adjective as objective complement is found in

- 2a. She *cried* her *eyes blind*, i. e.,
- b. She *made* her *eyes blind* by crying.

With this, one may compare the peculiar idiom in

3a. She *cried* her eyes out,

in which an adverb appears instead of the adjective.

3b. She *put-out* [=blinded] her eyes by crying.

The adverb changes the meaning of the verb much as a German separable prefix changes the meaning of a German verb (compare Section 162).

119. The following elements are found in the objective complement construction: (1) substantives (Section 76); (2) adjectives (Section 110); (3) adverbs (Section 163a); (4) gerunds (Section 245d); (5) phrases (Section 167a); (6) clauses (Section 200).

1a. They made Wellesley a *duke*.

b. Imagine my rival *yourself*.

2. He thought himself *lucky* to get off so easily. 3. Have it *so*.

4. I call that *playing* fast and loose.

5. Loss of health has made me *of little service* to you.

6. His early struggles had made him *what I should call penurious*.

120. Intransitive verbs of incomplete predication are followed by subjective complements.

The boy became a noble *man*.

a. The verb *to be*, when used merely to express the identity between the subject and the complement, or to place the subject in a certain class of objects, is often called the **COPULA**, or "coupler."

1. The captive *was* his own brother!

The copula is sometimes omitted.

2. No one so deaf as he that will not hear.—LONGFELLOW.

b. The most common verb followed by a subjective complement is *be*. *Become* also belongs here, with its nearly synonymous terms *get*, *grow*, *turn*; and verbs of rest, as *stand*, *sit*, *lie*, weakened to mean about the same as *be*.

1. The gates wide open *stood*.—MILTON, *Paradise Lost* ii. 884.

2. With him *lay* dead both hope and pride.—SHELLEY.

3. The chains *lie* silent on the footworn stones.

—KEATS, *The Eve of St. Agnes*.

4. The lady *sat* unmoved.

c. Some intransitive verbs of motion, meaning "become," are followed by subjective complements.

1. The hero of the story *goes* mad.

2. Ignorance in stilts . . .

With parrot tongue perform'd the scholar's part,
Proceeding soon a graduated dunce.

—COWPER, *The Task* ii. 737-9.

3. The cider *is turning* sour.

4. It *gets* dark very early in the winter days.

- d. Also, verbs meaning "stay, continue, remain."

1. They *remain* uncertain.

2. The ground *staid* dry all night.

e. Likewise verbs meaning "appear, seem, look, show" (intransitive).

1. These things *seem* to me very small.

2. The sky *looks* blacker than ever.

f. Verbs referring to the senses, as *feel* (of a state of being), *smell*, *taste*, etc.

1. On rising I *felt* dizzy.

NOTE.—It will be observed that *feel* here refers to a state of being. The verb *feel* expressing action is seen in this sentence:

I *felt* carefully around the dark corner,
where it is followed by an adverb.

2. The violet *smelled* sweet.

3. Never had a sandwich *tasted* so good.

g. Passives of verbs that, in the active form, require the objective as well as the object complement (Section 117).

His name *shall be called* John.

The grammatical elements that may appear as subjective complements are (1) substantives (Section 57); (2) adjectives (Section 109); (3) adverbs (Section 163a); (4) gerunds (Sec-

tion 245b); (5) participles (Section 239); (6) infinitives (Section 252); (7) phrases (Section 167a); (8) clauses (Section 200).

1. The schoolmaster was an old *man*.
2. He had never felt so *wretched*.
3. The moon was *up* an hour ago.
4. That is *flying* in the face of Providence.
5. The lake lay *gleaming* in the moonlight.
6. The safest course was *to be strictly honest*.
7. The new building will be *of pressed stone*.
8. The last rumor was *that the dam had gone out*.

EXERCISE

NOTE 1.—A verb may be transitive in one sentence and intransitive in another, according to its meaning.

1. We *hear* the sound and *see* the dust.

Here the verbs are transitive.

2. Blessed are your eyes, for they *see*, and your ears, for they *hear*.—*Matthew* xiii. 16.

The same verbs are here intransitive.

Likewise an intransitive verb may or may not take a subjective complement, according to its meaning in a given sentence.

3. The man *looked*.
4. The man *looked* pleasant.

(Compare Section 120f.) When a verb is used in more than one way, study carefully its meaning in each sentence. The dictionary may help you to express the different significations.

NOTE 2.—The copula *is* followed by a noun generally (1) expresses identity between the subject and the complement, or (2) tells what class the subject belongs to.

1. He *is* my brother.
2. He *is* a tall man.

Classify the following verbs, and tell what complements follow the verbs of incomplete predication:

1. The child's hand feels soft.
2. The child's hand felt softly across the table for mine.
3. She looked cross.
4. She looked crossly at the intruder.
5. We feel warm.
6. We feel warmly on that subject.
7. The sun shone bright and hot.
8. The judicious are always a minority.—*MACAULAY*.
9. The lady herself might have stood interpreter.—*SCOTT*.
10. But all sat mute.—*MILTON, Paradise Lost* ii. 240.

11. I may have dreamed, therefore, some forty thousand dreams;
of which two came true.—BULWER, *Rienzi* v. 3.
12. Their host's dark brow grew keen and fell.
—SCOTT, *The Lord of the Isles* iii. 24.
13. He had got not a little sick and weary of my search after
Protestantism.—MOORE.
14. Louder became the clangor of the trumpets and the din of the
mob.
15. Wit shall not go unrewarded while I am king.—SHAKESPEARE,
The Tempest iv. 1. 242.
16. For the which I shall continue thankful.
—SHAKESPEARE, *All's Well* v. 1. 16-17.
17. This remark will hold good through life.—GOLDSMITH, *The
Vicar of Wakefield* i.
18. What made my brother turn so white?
19. That story sounds very plausible.
20. The temptation had proved irresistible.—ROGERS, *Italy*.
21. I proved myself a loyal gentleman.
22. I felt stunned and chilled.—SCOTT, *Rob Roy* xxxix.
23. Our eldest son was named George.—GOLDSMITH, *Vicar* i.
24. Our employment may be reckoned dishonest.—GAY, *The Beg-
gar's Opera* ii. 2.
25. Your Grace hath still been fam'd for virtuous.
—SHAKESPEARE, *3 Henry VI* iv. 6. 26.
26. God is known in her palaces for a refuge.—*Psalms* xlviii. 3.
27. I was struck dumb with the apprehension of my own absurdity.
—GOLDSMITH, *Vicar*.
28. His career was cut short by a premature death.—SCOTT.
29. Some are born great, some achieve greatness.—SHAKESPEARE,
Twelfth Night ii. 5. 158.
30. We got very tired before night.
31. The locks upon thy brow are few.—MOORE.
32. How solemn on the ear would come
The holy matins' distant hum.
—SCOTT, *The Lady of the Lake* i. 15.
33. And the sulphurous rifts of passion and woe
Lie deep 'neath a silence pure and smooth,
Like burnt out craters healed with snow.
—LOWELL, *Sir Launfal*.
34. The treasure was buried deep.
35. The snow lay deep on the roof.
36. Mary makes good bread.
37. Make me a new coat.
38. A bent twig makes a crooked tree.
39. Make me thy lyre, even as the forest is.
—SHELLEY, *Ode to The West Wind* 57.

40. I turned quickly.
41. She turned pale.
42. I turned the plant toward the light.
43. Heaven's blest beam turns vinegar more sour.
44. The man shows good pictures.
45. The picture shows clearly.
46. This act shows terrible and grim.
47. The problem proved difficult.
48. We proved the problem.
49. You have proved yourself capable.
50. They continued their work.
51. They continued cheerful.
52. The child grows fast.
53. How tall you have grown!
54. They grow roses in their garden.
55. We got some books in yesterday's mail.

INFLECTION

121. Verbs have four inflectional modifications: PERSON, NUMBER, TENSE, and MOOD.

1. *Person and Number*

a. Verbs have inflectional forms for the second and third persons singular of the present tense, indicative mood.

SINGULAR	PLURAL
1. I see	We see
2. Thou seest	You see
3. He sees (seeth)	They see
1. I love	We love
2. Thou lovest	You love
3. He loves (loveth)	They love

HISTORICAL. The forms have come to us from Old English. The usual *-s* inflection of the third person was, in early days, in use in the North of England; *-eth*, now almost obsolete except in the language of religion and poetry, was formerly used in the South of England.

The second singular past in Modern English takes the *-est*. In Old English it belonged only to one class of verbs (the weak verbs), but it has now become general.

Thou sawest.

Thou lovedst.

The first person singular and the whole plural in both tenses and the whole subjunctive mood present now only the stem of the verb. This is due to the loss of Old English endings in Middle English times. The imperative also has lost its inflectional endings.

NOTE 1.—The early third singular of *dare* was *he dare*, and this is still used, though a “regular” *dares* has been made by analogy. *Durst* is an old past tense still preserved beside the later *dared*. *Dare* was in the verb class with *may* and *can*, where no third person ending existed.

NOTE 2.—*Need* is often used without the third person ending.

1. To fly from *need* not be to hate mankind.—BYRON.

2. He *need* not go till Thursday.

Need here occupies the position of an auxiliary verb, and follows the analogy of *may* and *can*.

122. Verbs are said to “agree with” their subjects in person and number. This is very simple when the subject is plainly a singular or a plural. We say:

The man *goes*; the men *go*.

NOTE 1.—The noun subject of the verb always names the person(s) or thing(s) of which something is thought: *book*, *house*, *dog*, etc. A verb, therefore, agrees with a *noun* subject in the third person.

The man *sees* his friend.

NOTE 2.—When the subject names the speaker, as in a formal invitation, the whole expression is in the grammatical third person.

Mrs. Mason *requests* the pleasure of Mr. Brown’s company, etc.

a. When a relative pronoun is the subject of the verb, the agreement goes back to the antecedent.

1. *I* cannot blame thee,
Who *am* myself attacked with weariness.

—SHAKESPEARE, *The Tempest* iii. 3. 4–5.

2. To *thee* who *hast* thy dwelling here.

—MILTON, *Paradise Lost* viii. 108.

The agreement may be carried back a step farther, the verb taking a form due to a word to which the formal antecedent of its relative subject in some way relates.

3. If *thou* beest *he*: but O how fall’n! how changed
From *him*, who in the happy realms of light,
Cloth’d with transcendent brightness *didst* outshine
Myriads, though bright.

—MILTON, *Paradise Lost* i. 84–87.

4. *I am the person who have had.*—GOLDSMITH.

In such (incorrect) sentences as

5. *She is one of those that makes a mistake every day,*

the agreement goes back to *one* instead of to *those*, the formal antecedent of the relative *that*. This may be due to a failure to recognize clearly the grammatical relations of the relative; or possibly to a stronger feeling for the one person under discussion than for the class to which she belongs. For examples from literature see Smith, *Studies in English Syntax*, p. 26.

b. The verb after a collective noun used as subject may be either singular or plural, as the subject is to be regarded, collectively, as naming one body, or, distributively, as referring to the individuals that compose the body.

1. And now the foe *their* covert *quit*.—BYRON, *The Giaour*.

2. The whole circle *are* in tears.—GAY, *The Beggar's Opera* i. 1.

3. The whole people *shakes itself*.—CARLYLE.

NOTE 1.—A COLLECTIVE NOUN is one that names a body composed of separate individuals, as *army*, *mob*, *people*, *company*. It has always two possible meanings: (1) it may name the body as a unit, as

1. The *regiment* [*en masse*] charges bravely;

or (2) it may refer to the individuals that compose the body, as

2. The *mob* [= men composing the mob] listen impatiently.

Some collective nouns, as *army*, *regiment*, are generally used in the *collective* sense (1); others are used as often *distributively* (2) as collectively—*mob*, *tribe*. The number of the verb following such a subject often helps us to an accurate interpretation of its meaning.

NOTE 2.—In the sentence

The *world* has all its eyes on Cato's son,
the collective noun is a singular subject, as indicated by *has* and *its*. The use of *all* instead of *both* is here rhetorically effective. The people of the world look with the unanimity of one person; but with a myriad of eyes.

NOTE 3.—Usage is not perfectly settled in such sentences as

Five times ten *is* [*are*] fifty.

The product *is* fifty; but *times* is a plural, and in the product there *are* fifty units. With the singular verb the product is taken collectively; with the plural verb it is considered distributively.

c. A literally plural subject may be logically singular.

Forty yards *was* a good distance.—SHERIDAN.

Here the thought is not of the *yards* but of the whole distance.

d. A distributive singular subject is sometimes followed by a plural verb.

Behind him *die*
Faint and more faint, *each* hostile cry.—SCOTT, *Rokeby* iii. 7.

NOTE.—A distributive or indefinite word is sometimes referred to by a plural pronoun.

1. Then up sprang *many* a mainland lord,
Obedient to *their* chieftain's word.

—SCOTT, *The Lord of the Isles* ii. 16.

2. *Nobody* knows what it is to lose a friend till *they* have lost him.—FIELDING, *Joseph Andrews* i. 6.

But this is not regarded as a desirable construction. The pronoun *he* (*his*, *him*) is recommended for reference to indefinite and general singular terms.

123. A compound subject joined by a copulative conjunction requires, in general, a plural verb.

Havoc and spoil and ruin *are* my gain.
—MILTON, *Paradise Lost* ii. 1009.

a: A phrase introduced by *with* may produce the effect of a second subject.

1. Old Sir John with half-a-dozen more *are* at the door.—SHAKESPEARE, *1 Henry IV* ii. 4. 93.

Preferably, however, the verb agrees with the formal subject.

2. Ely with Richmond *troubles* me more near
Than Buckingham.—SHAKESPEARE, *Richard III* iv. 3. 49-50.
3. The Empress herself, with her mother Prisca, *was* condemned to exile.—GIBBON, *Decline* x.

b. A compound subject joined by *as well as* is found with either a singular or a plural verb.

1. The epic, as well as the drama, *is* divided into tragedy and comedy.—FIELDING, *Joseph Andrews*, Preface.
2. Your sister, as well as myself, *are* greatly obliged to you.—FIELDING, *Joseph Andrews* iv. 7.

c. When a verb has a negative subject and an affirmative, it agrees with the affirmative.

1. *Virtue*, not rolling suns, the mind *matures*.
—YOUNG, *Night Thoughts* v. 772.
2. Not I, but *thou*, his blood *dost* shed.—BYRON.

d. When two subjects joined by *and* refer to the same person or thing, the verb is in the singular.

1. His faithful *friend* and constant *companion* *was* his dog.
2. The *father* and *husband* *was* of little use.
3. There *was* *racing* and *chasing* on Cannobie Lea.

—SCOTT, *Lochinvar*.

e. When two singular subjects are allied in meaning, the verb may agree with them in the singular.

1. My hope and heart *is* with thee.—TENNYSON.
2. Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and man *is*.—TENNYSON.

f. When a series of subjects forms an ascending line, the last may claim the chief interest, and govern the verb; or the last may summarize the earlier subjects, and act as the formal subject.

1. Her knights and dames,—her court *is* there.

—BYRON, *Parisina* 10.

Or the verb may agree with the compound subject.

2. Honor, justice, religion itself *were* derided by these profligate wretches.—M'CULLOCH, *Grammar*.

g. The verb may precede the subjects and agree with the first; or it may precede all but the first, and agree with that.

1. For wide *is* heard the thundering fray,
The rout, the ruin, the dismay.—SCOTT, *War-Song of Lachlan*.
2. Care only *wakes*, and moping pensiveness.

—ROWE, *Jane Shore* ii. 1. 6.

h. The verb agrees logically with only one of two subjects joined by a disjunctive conjunction, though cases occur in which it agrees with both.

1. Nor man nor fiend *hath* fallen so far.—BYRON.
2. Nor fosse nor fence *are* found.—SCOTT.

i. The difficulty of making a verb agree with subjects of two different persons is solved by the fact that a verb having two subjects is usually plural, and the plural is the same for all the

persons. Occasionally the verb agrees with the nearest subject only.

1. You and I *were* all alone.—TENNYSON.

2. And that *am* I and thou, and all our house.—BYRON.

NOTE.—The question sometimes arises, "In such a sentence as 'He and I went,' what person is the verb?" As we have just seen, such a question for English can have but a purely theoretical interest. An answer, however, is not difficult.

You and I = we (first person).

He and I = we (first person).

You and he = you (second person).

He and his brother = they (third person).

One may also turn to languages in which the verb is different in the three persons of the plural. In Latin, French, and German, when the subjects are of different persons, in the government of the verb the first takes precedence of the second, the second of the third.

1. Si tu et Tullia *valetis* ego et Cicero *valemus*, "If you and Tullia *are* [second person] well, Cicero and I *are* [first person] well."—CICERO, *Fam.* xiv. 5.

2. Toi et moi nous ne *faisons* qu'un, "You and I *make* [first person] but one."

3. Vous et lui vous l'*avez* vu, "You and he *have* [second person] seen it."

4. Der da und ich, wir *sind* aus Eger, "He there and I *are* [first person] from Eger."—SCHILLER.

5. Du und der Vetter, [ihr] *geht* nach Hause, "You and your cousin, *go* [second person] home."

EXERCISE

Explain the agreement of subject and verb in the following sentences:

1. Curses are a kind of prayers.—BUTLER.

2. The rugged mountain's scanty cloak
Was dwarfish shrubs of birch and oak.

—SCOTT, *The Lady of the Lake* v. 2.

3. What I most prize in Woman

Is her affections, not her intellect.—LONGFELLOW.

4. You say this to please me who have no ancestors.—BULWER,
The Lady of Lyons ii. 1.

5. Pope, who couldst make Immortals, art thou dead?

—YOUNG, *Night Thoughts* vii. 6.

6. Dark anthracite! that reddenest on my hearth.—BRYANT.

7. Happy day! that breaks our chain.

—YOUNG, *Night Thoughts* iv. 666.

8. The public think nothing about dialect.—GOLDSMITH, *The Vicar of Wakefield* xviii.

9. The jury meet; the coroner is short.—COWPER.

10. The crowd were deeply affected.—BULWER, *Rienzi* ii. 8.
11. Every one of these letters are in my name.—SHAKESPEARE, *Twelfth Night* ii. 5. 153.
12. Neither of them are remarkable for precision.—BLAIR.
13. The liberality and gratitude of the Norman were remarkable.—DICKENS, *Martin Chuzzlewit* i. 1.
14. Earth, Ocean, Air have naught so shy
But owns the power of minstrelsy.—SCOTT.
15. Nature, freedom, art, smile hand in hand.—CAMPBELL.
16. Your poor gamekeeper with all his large family . . . have been perishing.—FIELDING, *Tom Jones* iii. 8.
17. And Lenox, with a gallant band,
Waits but thy coming.—SCOTT, *The Lord of the Isles* iv. 3.
18. This genial intercourse and mutual aid
Cheers what were else an universal shade.—COWPER.
19. My purse, my coffer, and myself is thine.—MARLOWE, *Jew* iii. 4.
20. What is that spell, that thus his lawless train
Confess and envy, yet oppose in vain?—BYRON, *The Corsair* viii.
21. Asia, as well as Europe, was dazzled by the power and glory of our tyrants.—MACAULAY, *History of England* i. 13.
22. Nor wood nor tree nor bush are thine.
—SCOTT, *The Field of Waterloo* 3.

2. Mood

124. MOOD is that modification of the verb that depends on the different *manners* of predicating.

a. A predication may be made as a declaration; the verb that makes such a predication is in the INDICATIVE mood.

He *sees*; she *goes*; I *was* there.

b. A predication may be made as a hypothesis, a doubtful contingency, or a wish; and this is done by a verb in the SUBJUNCTIVE mood.

If he *see*; though I *were* there.

c. A predication is made as a command by a verb in the IMPERATIVE mood.

See the light. *Go* at once. *Be* there.

125. The sphere of the subjunctive mood in English has been greatly narrowed. The subjunctive differs from the indicative

in only two forms (Section 128), the second and the third singular, the former of which has now practically ceased to be used. Indicative forms, therefore, have come to prevail in the language of most persons.

1. If thou *hadst* said him nay, it had been sin.

Evidently the *nay* was not said; the clause expresses a supposition contrary to fact, and the verb should be subjunctive; but it has the indicative form.

Subjunctive forms are retained by a few careful persons in some constructions, and by most persons when *were* is to express a supposition contrary to fact.

2. If I *were* there, this would not happen.

Modal verb-phrases are sometimes used as substitutes for the simple subjunctives. See Sections 150b, 153d, g.

The following are the chief uses of the subjunctive at the present time:

- a. To express a wish, exhortation, supposition, or conclusion, in independent clauses. See Section 151a.

1. Long *live* Claude Melnotte.—BULWER, *The Lady of Lyons* i. 3.
2. God *bless* me! what a deal you've seen!—MOORE.
3. *Be* we bold and *make* dispatch.—COLERIDGE, *The Piccolomini*
- ii. 1. 62.
4. '*Twere* a pity to limit one's love to a pair.—MOORE.
5. Far *be* it from me to do that!
6. Heaven *help* us!
7. The saints *preserve* us!

See also the use of the subjunctive in the main clause of a sentence containing a conditional clause (Section 213).

- b. In substantive clauses to express a thing suggested, thought of, or imagined, or an alternative.

1. 'Tis time that I *were* gone.—TENNYSON.
2. Nor is it necessary that the parson *be* master or mistress of the whole house.—FIELDING, *Charge to the Grand Jury*.
3. I would that I *were* dead.—TENNYSON.
4. But God send we *be* all better this day three months.—GOLD-SMITH, *The Good-Natur'd Man* i.

5. But who may know
Whether smile or frown *be* fleetest?—TENNYSON.
6. One might swear the morning
Were come to visit Tithon.—BULWER, *Richelieu* i. 2.

c. In temporal clauses, usually to express anticipation.

1. The tree will wither long before he *fall*.
—BYRON, *Childe Harold* iii. 32.
2. Weak truth thy kingly intellect shall feed,
Until she *be* an athlete bold.—TENNYSON.
3. While life *be* worth the having.—BULWER.

d. The subjunctive is most often used in conditional clauses, when a notion is expressed as a doubtful condition, or when the condition is contrary to fact. Here the present subjunctive denotes either present or future time, the past subjunctive refers to present time, and the pluperfect to past time. See Section 213.

1. What good should follow this, if this *were* done?—TENNYSON.
2. Suppose 't *were* Portius.—ADDISON, *Cato* i. 6.
3. *Were* but your duty and your faith united,
Would you still share the low-born peasant lot?
—BULWER, *The Lady of Lyons* v. 2.
4. The events must be very imperfectly understood unless the plot
of the preceding acts *be* well-known.—MACAULAY, *History of Eng-*
land i. 3.
5. Effected it will be, unless it *were* a Demon that made this uni-
verse.—CARLYLE, *Past and Present* iii. 12.
6. If the representative system ultimately *fail*, popular govern-
ment must be pronounced impossible.
7. He acts as if he *were* insane.

e. The subjunctive is used in concessive clauses to express a mere supposition, not necessarily a fact.

1. *Be* it ever so humble, there's no place like home.—PAYNE.
2. Humble though it *be*.—BULWER, *Alice* i. 1.
3. *Were* it written in a thousand volumes, the Unheroic of such
volumes hastens incessantly to be forgotten.—CARLYLE, *Past and*
Present iv. 1.
4. *Be* it scroll, *be* it book,
Into it, knight, thou must not look.
—SCOTT, *Last Minstrel* i. 23.

5. Whether he *spin* his comedies in rhyme
Or *scrawl*, as Wood and Barclay walk, 'gainst time,
His style in youth or age is still the same.—BYRON.
6. Whatever *betide*, be thou at least kind to my memory.—BYRON.

In a concessive clause expressing admitted fact, the indicative is more often used.

7. Though he *is* my father, I shall not obey him.

f. In clauses of result and purpose the subjunctive occurs sometimes.

1. But to act, that each to-morrow
Find us farther than to-day.—LONGFELLOW.
2. Lest justice *depart* out of the world.—CARLYLE, *Frederick the Great* vii. 9.
3. That no rude savor maritime *invade*
The nose of nice nobility.—COWPER.

NOTE.—The modal phrase with *may* (purpose) or *shall* (result) is more commonly used in these clauses (compare Sections 150, 151). This phrase itself is here really subjunctive.

1. But to act so that each to-morrow *shall find* us farther than to-day.
2. Lest justice *shall depart* out of the world.
3. That no rude maritime savor *may invade* the nose of nice nobility.

g. It occurs rarely in comparative clauses.

Firmer he roots him the ruder it *blow*.

—SCOTT, *The Lady of the Lake* ii. 19.

h. It is found occasionally also in forward-moving adjective clauses expressing desire.

And if she should, which Heaven *forbid*.

—BUTLER, *Hudibras* iii. 525.

3. Tense

126. TENSE is the inflection of the verb to denote time.

NOTE.—This is a broad and general definition of tense. The *time* to which the action or being is referred and the *tense* form of the verb do not absolutely agree, as the following paragraphs will show. But in a general way the tense form of the verb places the time of the action or being. *Tense* and

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time are particularly likely to disagree when the verb passes out of the indicative mood. The subjunctive past tense, indicates present time in

1. If I *were* you, I *would* do that.

The subjunctive pluperfect tense indicates past time in

2. If I *had known* that, I *should have told* you.
3. *Had* he *been* there, the man *would not have died*.

The past subjunctive may be used in speaking even of future events:

4. If I *should go*, I will call for you.

English verbs have two tenses: the **PRESENT**, which refers an action to present time; and the **PAST**, which refers an action to past time. The latter is also called the **IMPERFECT**, or **PRETERIT**.

127. Besides referring to the present time, the present tense may be used for the past and the future time.

a. For past time when the action or its result reaches to the present.

1. They called them King's scholars; I *forget* why.—FIELDING, *Joseph Andrews* iii. 5.

2. It must be so—Plato, thou *reasonest* well.

—ADDISON, *Cato* v. 1.

b. The historical present is used in lively narrative of past events.

A distant trampling sound he *hears*;

He *looks* abroad, and soon *appears*

O'er Horncliff-hill a plump of spears.—SCOTT, *Marmion* i. 3.

c. The present is still used for future time, as it regularly was in Old English, before *shall* and *will* became future auxiliaries.

1. We *start* to-morrow.

2. When I *am* dust, my name shall, like a star,
Shine through wan space.—BULWER, *Richelieu* iii. 1.

128. The following is the paradigm of the English verb:

PRESENT STEM

	INDIC.	SUBJ.	IMPER.	INDIC.	SUBJ.	IMPER.
<i>Sing.</i>						
1. I give		give		love	love	
2. Thou givest		give	give	lovest	love	love
3. He gives		give		loves	love	
<i>Plu.</i>						
1. We give		give		love	love	
2. You give		give	give	love	love	love
3. They give		give		love	love	

PAST STEM

	INDIC.	SUBJ.	INDIC.	SUBJ.
<i>Sing.</i>				
1. I gave		gave	love	loved
2. Thou gavest		gave	lovedst	loved
3. He gave		gave	loved	loved
<i>Plu.</i>				
1. We gave		gave	loved	loved
2. You gave		gave	loved	loved
3. They gave		gave	loved	loved

129. The inflectional endings for person and number have already been explained (Section 121). It remains to study the mood and tense inflections.

a. The student is sometimes confused by the absence of the second and third personal endings in the subjunctive. This absence he will readily understand if he will consult the Old English paradigm for the subjunctive present of the verb *bind*.

SINGULAR	PLURAL
1. binde	binden
2. binde	binden
3. binde	binden

The ending for the singular is *-e*, and for the plural *-en*. Both these endings were lost in Middle English, and the subjunctive *has* come down to us, therefore, as the mere stem of the verb.

b. The imperative also is the mere stem of the verb, the endings, where they were ever present, having been lost. The subject of the imperative is commonly omitted; when it is present, it usually follows the verb.

1. Love *thou* thy land.—TENNYSON.
2. Go *ye* out to meet him.—*Matthew* xxv. 6.

A subject placed before the imperative verb is likely to suggest an impatient or emphatic command.

3. *You* come here. *You* close that door.

4. The Principal Parts of Verbs

130. An examination of the paradigms in Section 128 will show us that the English verb had two ways of making its past tense. *Give* changes the vowel of the root (*gave*), and *love* puts on an inflectional ending (*loved*). It is hardly correct to

call one method "regular" and the other "irregular," for both ways are regular, i. e., according to rule, in the Germanic languages. In this group of languages, verbs that make their past tense by changing their root vowel are called **STRONG**, and those that require an inflectional ending are called **WEAK**.

NOTE.—The variation of vowels in different stems of the same root is called **ABLAUT**. It is found in the strong verbs of all the Germanic languages, and exists also in Latin, Greek, and the other Indo-European languages. For example, Lat. *cano*, "I sing," *cēcini*, "I have sung"; Gr. *leipo*, "I leave," *lēloipa*, "I have left," *ēlipon*, "I left." These verbs show also reduplication in the second stem. See Section 136b, note. :

Since English verbs have but two tenses, they need only two stems for the formation of their conjugation, the present and the past. These stems are called the **PRINCIPAL PARTS** of the verbs, because when they are known it is easy to form the entire conjugation by adding person-number endings where they are necessary. To these two principal parts must be added a third, the past participle, employed as a participle and in the formation of verb-phrases. The three principal parts of *give* and *love* are:

Give, gave, given. Love, loved, loved.

131. As we have seen, strong verbs are those that form their past stem by changing the root vowel of the present. In the older language they were divided into well defined classes, which showed different gradations of vowels; but the phonetic changes undergone by the language have so obscured these groups that it is hardly possible to sub-classify these verbs satisfactorily in Modern English. If you will consult the list in Section 132 you will be able to find traces of the old grouping in some of the verbs.

1. *Drive, drove, driven.*
Write, wrote, written.
2. *Choose, chose, chosen.*
Cleave, clove, cloven.
3. *Bind, bound, bound.*
Find, found, found.
4. *Bear, bore, born.*
Tear, tore, torn.
5. *Give, gave, given.*
Bid, bade, bidden.

6. *Shake, shook, shaken.*
Forsake, forsook, forsaken.
7. *Blow, blew, blown.*
Grow, grew, grown.

NOTE.—Many originally strong verbs have fallen into the weak class, which is much larger, by analogy of the great number of verbs in that class; and a very few originally weak verbs have become strong because of their resemblance to some verb originally strong.

a. The ending of the strong past participle in Old English was *-en*. This has been retained in some verbs, reduced to *-n* in some verbs, and entirely lost in others (see the list in Section 132). Sometimes the old participle in *-en* has been kept in the language as an adjective, while a form without *-en* does duty as a participle and in verb-phrases. The principal parts of *drink* are *drink, drank, drunk*; the corresponding adjective is *drunk* or *drunken*. Compare with verb forms the following adjectives:

- (1) *Sunken*, (2) *hidden*, (3) *stricken*, (4) *beholden*, (5) *cloven*, (6) *gotten*, (7) *bounden*.

When the strong verb has become weak, the old participle in *-en* has often been kept as an adjective. We say, "a *molten* image," but, "The ore was *melted*." Study the verb forms corresponding to the following adjectives, which were old strong participles:

- (1) *Shapen*, (2) *graven*, (3) *shaven*, (4) *laden*, (5) *riven*, (6) *rotten*, (7) *swollen*, (8) *hewn*, (9) *mown*, (10) *sawn*, (11) *strewn*, (12) *shorn*.

Illustrate in sentences the use of these forms, and of the recent analogical forms in *-ed*. Perhaps you can think of examples from literature, as:

1. Thou shalt not make unto thee any *graven* image.—*Exodus* xx. 4.
2. This is the priest all *shaven* and *shorn*.
3. Like rain upon the *mown* grass.—*Psalms* lxxii. 6.
4. All ye that labour and are heavy *laden*.—*Matthew* xi. 28.

In many strong verbs there has been a confusion between the past tense and the past participle, so that, though they were originally different, they are now alike.

b. Only the past tense of *quoth* now remains in the language (compare *bequeath*).

132. The following is a list of the modern strong verbs. As we have seen, many originally strong have become weak; others have made weak forms and kept the strong ones as well. The secondary forms are put in parentheses, even though they may now be the accepted forms. Archaic forms are italicized. The order of the principal parts is: (a) present stem, (b) past stem, (c) past participle.

PRESENT	PAST	PAST PARTICIPLE
abide	abode	abode
arise	arose	arisen
awake	awoke (awaked)	awoke (awaked)
bear	<i>bare</i> , bore	borne, born ¹
beat	beat	beaten
beget	begot	begot, begotten (adj.)
begin	began	begun
behold	beheld	beheld
bid, "command"	bade	bidden
bid, "offer money"	bid	bid
bind	bound	bound, bounden (adj.)
bite	bit	bitten, bit
blow	blew	blown
break	broke	broken
burst	burst	burst
chide	chid (chided)	chidden, chid (chided)
choose	chose	chosen
cleave, "adhere"	<i>clave</i> (cleaved)	(cleaved)
cleave, "split"	clove, <i>clave</i> (cleaved, cleft)	cloven (cleaved, cleft)
climb	<i>clomb</i> (climbed)	(climbed)
cling	clung	clung
come	came	come
crow	crew (crowed)	(crowed)
dig (originally weak)	dug (earlier digged)	dug (earlier digged)
dive	dove (dived)	(dived)
do (Section 136b)	did	done
draw	drew	drawn

¹ The participles are differentiated in meaning. *Borne* means "carried"; *born* means "brought into the world." *Born* is most commonly used in a passive verb-phrase:

The child *was born* last week.

PRESENT

drink
 drive
 eat
 fall
 fight
 find
 fling
 fly
 forbear
 forget
 forsake
 freeze
 get
 give
 go (Section 136a)
 grind
 grow
 hang
 heave
 hold
 know
 let
 lie
 ride
 ring
 rise
 run
 see
 seethe
 shake
 shear
 shine
 shoot
 show
 shrink
 thrive
 sing
 sink
 sit
 slay
 slide
 sling
 slink

PAST

drank
 drove
 ate, *eat*
 fell
 fought
 found
 flung
 flew
 forbore
 forgot
 forsook
 froze
 got
 gave
 (went)
 ground
 grew
 hung (hanged)¹
 hove (heaved)
 held
 knew
 let
 lay
 rode
 rang
 rose
 ran
 saw
 sod (seethed)
 shook
 shore (sheared)
 shone
 shot
shew (showed)
 shrank
 shrove (shrived)
 sang
 sank
 sat
 slew
 slid
 slung
 slunk

PAST PARTICIPLE

drunk, drunken (adj.)
 driven
 eaten
 fallen
 fought
 found
 flung
 flown
 forborne
 forgotten
 forsaken
 frozen
 got, gotten (adj.)
 given
 gone
 ground
 grown
 hung (hanged)¹
 hove, hoven (heaved)
 held
 known
 let
 lain
 ridden
 rung
 risen
 run
 seen
 sodden (adj.) (seethed)
 shaken
 shorn (sheared)
 shone
 shot
shewn, shown
 shrunk
 shriven (shrived)
 sung
 sunk
 sat
 slain
 slid
 slung
 slunk

¹ The weak forms refer only to execution by hanging.

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PRESENT	PAST	PAST PARTICIPLE
smite	smote	smitten
sow	(sowed)	sown (sowed)
speak	spoke	spoken
spin	<i>span</i> , spun	spun
spring	sprang	sprung
stand	stood	stood
stave	stove (staved)	stove (staved)
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stunk, <i>stank</i>	stunk
stride	strode	strode, stridden
strike	struck	struck, stricken
string	strung	strung
strive	strove	striven
strow, strew	(strowed, strewed)	strown, strewn (strowed, strewed)
swear	swore	sworn
swim	swam	swum
swing	swung	swung
take	took	taken
tear	tore, <i>tare</i>	torn
thrive	throve (thrived)	thriven (thrived)
throw	threw	thrown
tread	trod	trod, trodden
wake	woke (waked)	woke (waked)
wear	wore	worn
weave	wove	woven
win	won	won
wind	wound	wound
wring	wrung	wrung
write	wrote	written

133. Weak verbs, as we have seen, make their past stem with an inflectional suffix. This suffix is often called *-ed*, but an inspection of some examples will show us that such a characterization is not wholly satisfactory. We shall discuss here the living, or *spoken* language. Pronounce the past tense of *look*, *raise*, *wait*. You will see that to *look* you have added the sound represented by the letter *t*; to *raise* you have added the sound represented by *d*; and to *wait* you have added a syllable represented by *-ed*. If you observe the position of the tongue and other organs of speech when you make the sounds for

d and *t*, you will see that the organs do not change. The only difference between the two sounds is that *d* is voiced, and *t* is whispered, or unvoiced. They are both made against the teeth, and are therefore called *dentals*. Weak verbs make their past stem with a dental suffix, and are sometimes called for that reason DENTAL PRETERIT verbs.

134. It is natural to ask which verbs add *-t*, which add *-d*, and which add *-ed*. The distinction is phonetic. Verbs like *look*, *hope*, *laugh*, *wish*, which end in an unvoiced sound, take the unvoiced dental *-t*. Verbs that end in a voiced sound, like *beg*, *rob*, *raise*, *amaze*, take the voiced dental *-d*. Most verbs that have a present stem ending in a dental take the syllable *-ed*: *unite*, *divide*. This explanation is general; many verbs show phonetic peculiarities that require special mention. When *-ed* is written as a syllable, it was in earlier times, even as late as Shakespeare, so pronounced, as it still is sometimes in poetry.

Some older past participles in *-ed* are kept as adjectives, while the modern participle ends in *-d* or *-t*. Give the parts of *bereave*, *bless*, *learn*, *age*, and *curse*; and note the adjectives *bereaved*, *blessed*, *learned*, *aged*, *cursed*.

It will be remembered that many weak verbs were originally strong, and some of them still employ a strong form occasionally in Modern English, e. g., *help*, *holp*, *holpen*. These forms are not considered here. In the following lists "regular" weak forms, made later by analogy, are put in parentheses.

a. 1. Some verbs ending in a dental, instead of using the syllable *-ed*, combine the dental inflectional ending with the dental stem ending, and, because the root vowel is the same in past and present, do not show their preterit inflection at all.

cast	quit (past also quitted)	split
cost	rid	spread
cut	set	sweat (past also sweated)
hit	shed	thrust
hurt	shred	wet (past also wetted)
knit (past also knitted)	shut	whet (past also whetted)
put	slit	

Split has two pasts, *spit* and *spat*, the latter due to confusion with another verb.

II. Some of these verbs ending in *-d* in the present, use the unvoiced dental as the final letter of the past.

bend	bent	bent (bended)
blend	blent (blended)	blent (blended)
build	built (builted)	built (builted)
gild	gilt (gilded)	gilt (gilded)
gird	girt (girded)	girt (girded)
lend	lent	lent
rend	rent (rended)	rent
send	sent	sent
spend	spent	spent

b. A large number of weak verbs shorten the root vowel in the past. This is due to phonetic changes in Middle English, the shortening being caused by the addition of a letter in the past.

i. All of these verbs except *hear* that end in a consonant not a dental inflect with the unvoiced dental *-t*, whether the stem ending is a sonant or not. A few of them unvoice the final consonant to assimilate it to the *-t*, as *leave*, *lose*, *bereave*.

bereave	bereft (bereaved)	bereft (bereaved)
creep	crept	crept
deal	dealt	dealt
dream	dreamt (dreamed)	dreamt (dreamed)
feel	felt	felt
hear	heard	heard
keep	kept	kept
kneel	knelt (kneeled)	knelt (kneeled)
lean	leant (leaned)	leant (leaned)
leap	leapt (leaped)	leapt (leaped)
leave	left	left
lose	lost	lost
mean	meant	meant
reave	reft	reft
sleep	slept	slept
sweep	swept	swept
weep	wept	wept

II. Verbs of this class that end in a vowel inflect with the voiced *-d*.

flee	fled	fled
say	said	said
shoe	shod	shod

III. When these verbs end in a dental, as *lead*, *meet*, etc., one cannot be certain whether they are weak or strong without going back to Old English. *Feed*, *fed*, came from Old English *fēdan*, *fēdde*; in the old form we see the presence of the dental inflection *-de*. The shortening of the vowel in the past *fēd* occurred in Middle English times before the double consonant, and is not a means of indicating the past stem. The dental suffix was added to make the past; the verb is, therefore, weak.

bleed	bled	bled
breed	bred	bred
feed	fed	fed
hide	hid	hidden ¹
lead	led	led
light	lit (lighted)	lit (lighted)
meet	met	met
read	read	read
speed	sped	sped

NOTE.—By analogy of *feed*, *fed*, *lead*, *led* we have *plead*, *pled* (for *pleaded*). By analogy of *meet*, *met* is formed the colloquial *heat*, *het*.

c. *Have*, *make*, and *clothe* show a loss of the final consonant in the past before the dental: *had*, *made*, *clad* (more often *clothed*). The change of vowel in *clad* is probably due to Norse influence; *clad* is usually a participle or an adjective.

d. Some weak verbs show a difference between the root vowel of the present and that of the past which can be well understood only by the student of Old English phonetics. This difference is not made for the purpose of showing a past stem; it is due to the influence of an *i* or *y* sound that in Early Teutonic followed the present stem, and “umlauted,” i. e., changed, its vowel, but did not occur after the past stem. Since the change is not made for the purpose of showing tense, the verbs cannot be strong. Except when the root ends in a dental, you can detect the presence of the dental preterit ending, as in *teach*, *taught*.

beseech	besought	besought
bring	brought	brought
buy	bought	bought
catch	caught	caught

¹ The past participle of *hide* has the strong ending *-en*, by analogy of such strong verbs as *bite*, *bit*, *bitten*.

freight	fraught (freighted)	fraught (freighted)
seek	sought	sought
sell	sold	sold
teach	taught	taught
tell	told	told
think	thought	thought
work	wrought (worked)	wrought (worked)

e. A few verbs may add either *-ed* or *-t* to make the past. In these *-d* is more common, and more "regular," since they all end in voiced sounds (*-n, -l*). *Burn* has the pasts *burned, burnt*; *dwell* has *dwelled, dwelt*. Other verbs of this sort are *learn, pen, smell, spell, spill, spoil*.

f. In all the groups showing the phonetic peculiarities described above there are verbs which, by analogy to the great number of strictly "regular" verbs, have developed "regular" forms. For examples, see the lists above.

5. Anomalous Verbs

135. Our verb *be* appears very irregular because its paradigm is made on three different roots, represented by *am (is, art, are), be, was (were)*. Our modern forms are from the Old English, which one must study who wishes to understand better such apparently irregular paradigms in the modern speech.

PRESENT		
	INDICATIVE	SUBJUNCTIVE
<i>Singular</i>	1. I am	be
	2. Thou art	be
	3. He is	be
<i>Plural</i>	1. We are	be
	2. You are	be
	3. They are	be
IMPERATIVE		
		be
		be
PAST		
<i>Singular</i>	1. I was	were
	2. Thou wast (wert)	were
	3. He was	were
<i>Plural</i>	1. We were	were
	2. You were	were
	3. They were	were

VERBALS (Section 231)

INFINITIVE

to be

GERUND

being

PARTICIPLES

Present being*Past* been

NOTE 1.—Students sometimes ask why the past subjunctive singular is taken from the indicative plural. But they are really different forms of the same stem, as is easily seen from the Old English conjugation.

INDICATIVE

*Singular*1. *wæs*2. *wær-e*3. *wæs**Plural**wær-on*

SUBJUNCTIVE

*wær-e**wær-e**wær-e**wær-en*

The loss of the endings in the Middle English period reduced all these forms except *wæs* to the mere stem of the verb, *wer(e)*.

NOTE 2.—The present indicative once had forms from the root *be*.

1. Here *be* my keys.—SHAKESPEARE, *Merry Wives* iii. 3. 172.
2. I think he *be* angry indeed.—SHAKESPEARE, *Much Ado* v. i. 141.
3. Here *be* without duck or nod

Other trippings to be trod.—MILTON, *Comus* 960-1.

These are obsolete in standard English, but are still used by uncultivated persons.

4. He is taller than I *be*.
5. I am taller than you *be*.
6. He must have the best there *be*.

136a. *Go* was even in Old English an unclassified verb, making its past on a different root. In Modern English also it makes its past *went* from an entirely different word, *wend* "to turn." (With *wend*, *went*, compare *send*, *sent*, and Section 134a.) *Wend* remains as a weak verb, with a new "regular" past:

They *wended* their way.

The past participle *gone* is strong.

b. The verb *do*, *did*, looks like a weak verb, but a study of older forms shows it to be REDUPLICATING; that is, the *di-* is a sort of inflectional syllable prefixed to the stem (which is here represented in the past by the final letter of the word only). It is the final *-d* of *did* that corresponds to the initial *d-* of *do*.

NOTE.—Reduplication was a regular Indo-European method of indicating the past. It is found in some of the tenses of Sanskrit, Greek, and Latin

verbs, and the earliest Teutonic verbs show clear traces of it. See Section 130, note.

137. Certain verbs in our language are DEFECTIVE, that is, lacking in one or more of the principal parts. These verbs were peculiar even in Old English. One of them, *will*, *would*, belonged in a class by itself; the others had been strong preterits, but had been taken for present stems, and a base for new weak preterit formations. Observe the dental in the past.

May, might; can, could; shall, should.

One verb of this class, *wot*, *wist*, is obsolete except in poetry. It was in use in the time of King James I.

- i. *Wist* ye not that I must be about my Father's business?—*Luke*
- ii. 49 (trans. 1611).

Must and *ought* are weak preterits of this new formation, the present stems of which have been lost, at least in the original meaning. The final *-t* of each word is the past inflection. These forms are now used for past, present, and future time, the temporal notion being supplied by an adverb or by the context. They are usually classed as modern presents, because without a past or future modifier they indicate present time.

2. I *must* go.
3. Yesterday I found that I *must* go.
4. I *must* go to-morrow.

Must does not change even for person: I *must*, thou *must*, he *must*. *Ought* makes the second person, thou *oughtest*.

That *can*, *may*, and *shall* do not form the third singular with *-s* (he *can*, *may*, *shall*) is due to the fact that they were originally past tenses, declined like *gave* (compare "he *gave*").

Since these defective verbs have only the present and past stems and no verbals, they can be used only as asserting, predicate verbs. They have no infinitive or past participle to appear as the main word in verb-phrases. For this reason the expression *had ought*, frequently heard, is incorrect. But these verbs, *may*, *can*, *shall*, etc., are exceedingly useful as auxiliaries in verb-phrases, and in such positions they help to make up to us in full measure what our language lacks in mood and tense inflection.

The paradigm for *may* follows:

PRESENT			PAST	
	INDIC.	SUBJ.	INDIC.	SUBJ.
<i>Sing.</i>	1. I may	may	might	might
	2. Thou mayst	may	mightest	might
	3. He may	may	might	might
<i>Plu.</i>	1. We may	may	might	might
	2. You may	may	might	might
	3. They may	may	might	might

Write out for yourself the paradigms for *will*, *can*, *shall*.

VERB-PHRASES

138. If you compare our verb paradigm (Section 128) with that of some highly inflected language, like Latin, you will see that we lack many forms useful in the exact expression of thought. We have no passive voice. We have only two tenses, while Latin has six. Our poverty in forms would seriously hamper us in expression if our language had not contrived a way of meeting the deficiency. In place of the absent inflectional forms we use VERB-PHRASES. The combinations that make our verb-phrases existed in Old English, even in Primitive Germanic times, though the Old English combinations had not the same meaning that we give our verb-phrases. Look over the paradigm in your German grammar, and see what mood, tense, and voice parts are phrases, and not inflectional forms.

A verb-phrase consists of an AUXILIARY (or more than one) followed by a participle or by the infinitive of the verb whose meaning we wish to convey. In "I can see," *can* is the auxiliary, and is followed by the infinitive *see*.

139. The auxiliary is the "helper" (Latin *auxilium*). It modifies or in some way controls the reference of the verbal in the phrase. In the sentence above, *can* makes the seeing possible, not actual, as it is in *I see*. In

I had seen it [before you told me of it],

had locates more exactly the time to which the seeing is to be referred, by showing that it was completed before some other past time, the time of telling.

The auxiliary takes upon itself the whole burden of conjuga-

tion (Section 158). If there is more than one auxiliary, the first only is inflected, the others being verbals. The first auxiliary is, then, the real predicate verb. That this is true may be seen by examination of the forms of some verb-phrases.

	INDICATIVE		SUBJUNCTIVE
	PRESENT	PAST	PRESENT
<i>Sing.</i>			
1. I do see	I did see	I do see	
2. Thou dost see	Thou didst see	Thou do see	
3. He does see	He did see	He do see	
<i>Plu.</i>			
1. We do see.	We did see	We do see	

The *see*, which is really an infinitive, does not inflect; only the auxiliary changes form for person, number, mood, and tense.

140. It will be easy enough to recognize participles in verb-phrases.

I was seeing

I was seen

Seeing and *seen* are participles, as their form clearly indicates. The auxiliary *have* is always followed by the past participle. *Be* is followed by the present participle in some phrases, and by the past participle in others.

I have seen

I am seeing

I am seen

The *see* in "I can see" may look to you like the present stem of the verb, or the present tense. To make sure of the form we must go back to Old English, where the infinitive would be distinguished by its ending. We find that *do*, *may*, *can*, *shall*, *will* (and their past tenses), *must*, and *ought* were always followed by the infinitive. The relation between the auxiliary and the infinitive was felt to be so close and so essential—they are really one verb—that the word *to* has not crept in before the infinitive except after *ought*, where our idiom requires us to say, "I *ought to see*."

Perhaps the form of the German verb-phrase will help to make this clear, for the Germans have kept their infinitive ending.

1. Ich *kann* das *sehen*, "I can see that."
2. Ich *will* das *tun*, "I will do that."
3. Ich *mag* das *lesen*, "I may read that."
4. Ich *soll* das *lesen*, "I shall read that."
5. Ich *muss* das *tun*, "I must do that."

141. We shall study our verb-phrases under the following classification:

- a. Phrases made with the auxiliary *do*.
- b. Phrases that supply the tense notions which our conjugation lacks.
- c. Phrases that enable us to express modal ideas.
- d. Progressive phrases.
- e. Passive phrases.

1. *Verb-Phrases Made with the Auxiliary Do*

142. The verb-phrase consisting of *do* plus an infinitive is found only in the present and past tenses, no tense or modal auxiliary being here combined with *do*.

I do know

I did know

It is used for the following purposes:

a. As an equivalent of the simple present or past tense of the verb. This use is now unusual except in poetry, where the extra unaccented syllable is necessary for the metre. See Smith, *Studies in English Syntax*, p. 91.

- 1. She gave me of the fruit and I *did* eat.
—MILTON, *Paradise Lost* x. 143.
- 2. I tell you that which you yourselves *do* know.
—SHAKESPEARE, *Julius Cæsar* iii. 2. 228.

b. For emphasis, either in declarative or in imperative sentences; in the latter it adds an element of entreaty.

- 1. *I don't believe* that. *Do come*, I beg of you.

In some imperative sentences the *do* seems to add nothing to the meaning.

- 2. *Do you begin*.—SHAKESPEARE, *Richard II* i. 1. 186.

c. Colloquially our negative sentence employs the verb-phrase in *do* when there is no other auxiliary in the predicate, and puts *not* between the *do* and the infinitive.

1. *I did not see* your Grace.—SHAKESPEARE, *Richard III* ii. 2. 105.
2. *Do not presume* too much upon my love.
—SHAKESPEARE, *Julius Caesar* iv. 3. 64.

Even with the negative conjunction the verb-phrase is used.

3. Nor *did* he do her any ill.—BUTLER.

Such a periphrasis is not necessary, of course, and a literary form without *do* is common.

4. *I sought not* to be born.—BYRON.

d. Colloquially we use this verb-phrase also in questions, when there is no other auxiliary in the predicate.

1. *Do* you love me?—SHAKESPEARE, *The Tempest* iii. 1. 67.
2. *Did* he pass this way?—SHELLEY, *The Cenci* ii. 1. 12.
3. How *do* you do? What *do* you want?

The simple verb expresses the same meaning quite as clearly, and is not uncommon in poetry, especially when the question is asked by an interrogative pronoun or adverb.

4. *Seest* thou yon dreary plain?—MILTON, *Paradise Lost* i. 180.
5. *Ask* you the cause?—YOUNG, *Night Thoughts* vii. 1188.
6. *Lovest* thou me?—JOHN xxi. 15.
7. *Hope* ye mercy still?—PIERPOINT, *Warren's Address*.
8. Whence *come* ye?—SHELLEY, *Prometheus* iv. 89.

e. The verb *do* is often used to avoid repetition of a verb already used in the same clause or context.

He works faster than I *do*.

NOTE 1.—*It* is also is often used to avoid repetition of a previous subject and verb.

If angels tremble, 'tis at such a sight.—YOUNG, *Night Thoughts* iv. 791.
That is, *they tremble* at such a sight.

NOTE 2.—To summarize the value of the *do*-phrase, we may say that it is used for the sake of emphasis or of word-position, when it is advantageous (in placing modifiers or for some other reason) to have the verb in two parts.

1. *Rarely did* they find that true.
2. *We did not* know you were here.

2. Verb-Phrases Expressing Tense Notions

143. These verb-phrases stand for the PERFECT (or PRESENT PERFECT), the PLUPERFECT (or PAST PERFECT), the FUTURE, and the FUTURE PERFECT tenses.

The perfect verb-phrase consists of the auxiliary *have* and a past participle. The pluperfect uses the auxiliary *had*, past of *have*.

1. The books *have come*. The books *had come*.

NOTE.—In the inflectional period of the English language, this past participle agreed with the object.

1. We have a king (accusative) *crowned* (accusative).
This has become
2. We *have crowned* a king.
The old form and meaning remains in the following:
3. I had a *letter half-written*.
4. We have here some of these *forces named*.

The perfect phrase signifies that the action was completed (Latin *perfectum*) before the present time.

2. The books *have come* [before now].

The pluperfect signifies that the action was accomplished before some definite past time.

3. The books *had come* [before you wrote].

The past time need not be named in the sentence; it may be understood from the context.

a. Some intransitive verbs denoting motion or growth formerly made their perfect and pluperfect with *am* (*art, is, are*) and *was*. The custom is almost obsolete, but the construction is sometimes found.

1. Arthur *is come* again.—TENNYSON.
2. Mother, I *am grown* wiser.—SHELLEY, *Prometheus* iii. 4. 33.
3. He *is come* of high degree.—SCOTT, *Last Minstrel* iii. 18.
4. The mountains *are vanished*,
My youth is no more.—BYRON.
5. What *is become* of him?—BUTLER, *Hudibras* iii. 263.

NOTE 1.—Compare the French and German idioms:

1. Je suis venu, "I *am* (have) come."
2. Er ist gegangen, "He *is* (has) gone."

NOTE 2.—This construction is sometimes used as an infinitive after a predicate verb.

1. Let me *be gone*.—SCOTT, *Last Minstrel* ii. 6.

Again, it is combined with *have* and *had* into a verb-phrase.

2. The girl *had been gone* an hour.—DICKENS, *Nicholas Nickleby* ii. 16.

b. A colloquial phrase in Modern English, perfect in form but present in meaning, is *have got*, equivalent to the simple *have*.

1. *Have* you *got* any money?

2. I *have got* a dollar.

c. *Had* is not infrequently subjunctive in a pluperfect phrase, especially in clauses expressing a supposition contrary to fact (see Section 125d).

1. *Had* I been there, I should have opposed the motion.

The thought is subjunctive though the form is indicative in the conditional clause of this sentence:

2. If thou *hadst* said him nay, it had been sin.

The verb in the main clause of 2 is also subjunctive, expressing a supposition contrary to fact. See Section 213, note.

144. The verb-phrase formally assigned to the future uses the auxiliary *shall* in the first person and *will* in the second and third, both followed by the infinitive.

SINGULAR

1. I shall go
2. Thou wilt go
3. He will go

PLURAL

- We shall go
- You will go
- They will go

This distinction in the auxiliaries goes back to their original meanings. *Shall* meant "ought to; to be under obligations." *Will* meant "to desire, to intend." We properly regard our own actions from the point of view of our duty; we courteously regard those of others from the point of view of their desires.

The following are the chief differences in usage between *shall* and *will*:

a. *Will* in the first person indicates desire, resolution, determination, consent, a promise, or a threat, on the part of the speaker (*I, we*). See Section 153, note.

1. *I will go* [i. e., I am bound to go, it is my will, I am decided].

2. Come, dear old comrade, you and I

Will steal an hour from days gone by.—HOLMES, *Bill and Joe*.

b. *Shall* in the second and third persons expresses determination, which may be practically a command, resolution, a promise, or a threat, on the part of some person not named by the subject; or a confident prediction of a future state of being, a prophecy. See Section 153, note.

1. Thou *shalt have* [command] no other gods before me.—*Exodus*

xx. 3.

2. He *shall do* his work well [compare Section 149].

3. You *shall pay* dearly for this [promise or threat].

4. May I have this? You *shall have* it.

5. It *shall come* to pass.

6.

When thy mind

Shall be a mansion for all lovely forms.

—WORDSWORTH, *Tintern Abbey* 139-40.

7. Will you go? *I will* [promise].

8. You *shall have* my book [promise], if you wish.

9. He *shall have* it [promise or resolution], if he cares for it.

10. You *shall pay* dearly [promise or threat] for this insult!

11. He *shall rise* [prophecy] above the dangers of the hour.—BULWER, *Riensi* x. 9.

c. A question requires the auxiliary which is anticipated in the reply.

1. *Shall* you go to the picnic? *I shall*.

2. *Will* he be a good man for the office? *He will*.

3. How *shall* I do this? You *should* do it this way.

d. An indirect quotation often uses the auxiliary that would be used in the corresponding direct.

1. You say you *shall not go*.

2. He said that he *should not go*.

e. In military language, a command is regularly given with the auxiliary *will*.

You *will* lead your company to the fort.

f. When willingness is expressed by the adjective itself, *shall* in the first person should be used; otherwise, use *will*.

1. I *shall be glad* to meet your friend.
2. I *will cheerfully contribute* my share.

All these rules are frequently transgressed by careless speakers and writers.

NOTE.—See a suggestive article on "Has English a Future Tense?" by George O. Curme in *The Journal of English and Germanic Philology*, October, 1913, xii. 515-39. Much illustrative material is here brought together.

145. The future perfect phrase inserts the perfect auxiliary *have* into the future phrase.

1. I *shall have gone*.
2. He *will have gone*.

It signifies that the action is to be completed before some future time, mentioned or in the mind of the speaker.

3. I *shall have gone* [before your arrival to-morrow].

146. Besides the *shall-will* phrase, formally set for our expression of the future, we have a number of colloquial, stereotyped future phrases. The following are the most common:

a. The phrase *be* plus *going* plus a prepositional infinitive.

1. I *am going to give* five dollars.

The phrase expresses the intention of the speaker. We even use a past auxiliary in this periphrasis, to show that the intention was future in some past time.

2. I *was going to give* five dollars, but I changed my mind.

We throw the phrase into a perfect progressive form to show that the intention has existed through a considerable space of time and is yet unfulfilled, as also in 2 above.

3. I *have been going* for a long time *to give* to that charity, but I have not yet done it.

NOTE.—With this use of *go* compare the French:

1. Je *vais* fermer la porte, "I go to shut the door."
2. Je *vais* chercher votre livre, "I go to hunt for your book."

b. The combination *be* plus a prepositional infinitive may express future action.

1. Long woes *are to succeed*.—MILTON, *Paradise Lost* iv. 535.
2. This evening he *is to accept* the crown.—BULWER, *Rienzi* iii. 1.

This may also express what was future from a past point of view.

3. Poor Heartfree *was to suffer* an ignominious death.—FIELDING.
4. I *was to have been* of that party.—GAY.

c. The combination *be* plus *about* plus a prepositional infinitive indicates the immediate future. With the past of *be* it means that the action was interrupted, or was not brought to completion.

1. I *am about to tell* you the story.
2. He *was about to start* when our arrival delayed him.

A gerund may take the place of the infinitive.

3. I *am about beginning* the task.
4. He *was about starting*.

In *N. E. D.* the *about* in this construction is regarded as a preposition. Compare, "He is *about his business*"; i. e., "concerned with," "busy about."

d. The use of the present for the future has already been mentioned (Section 127c).

147. A FREQUENTATIVE verb-phrase, denoting repetition of the action or regular recurrence of it under certain conditions, is found in various forms. It must refer, of course, to past time, unless (as in examples 3, 4) it states a general truth of human life. The commonest form is:

1. We *used to study* an hour a day on that lesson,

The phrase is made up of *used* followed by an infinitive.

Less colloquial, but not infrequent, are these expressions:

2. He *would often say*, "I hold it only in trust for others."—ROGERS, *Italy*, Marco Griffoni.
3. The tree *will wither* long before he fall.
—BYRON, *Childe Harold* iii. 32.

4. For men *will tremble* or turn paler
With too much or too little valor.

—BUTLER, *Hudibras* iii. 1. 1065-66.

In "They *were wont to visit* us daily," the frequentative phrase is made up of the verb *were*, the predicate adjective *wont*, and an infinitive. Similar in construction is "They *were accustomed to visit* us." In "They *were in the habit of visiting* us," the predicate complement is a phrase, and *habit* is modified by a phrase containing the gerund of the required verb.

3. *Modal Verb-Phrases*

148. Some of our verb-phrases express modal ideas for which we have no inflectional form.

The MODAL phrase is so called because it is in some way a departure from the indicative notion—from the sphere of the actual. *I give* predicates the actual giving; *I may give* predicates the *possibility* of giving, not the giving itself. *I must give* predicates the *duty* of giving. The phrase is modal (i. e., non-indicative) with respect to the giving, though the first auxiliary may be in the indicative mood because the possibility or duty is actual.

Many of these phrases cannot be classified and named exactly and satisfactorily, because the auxiliaries that give them their modal significance have a great variety of meanings. For example, *should* is a past tense, and originally expressed duty or obligation. Now it may express duty, as in

1. *I should* do this, but I dislike to;

or a condition to be realized in the future, as in

2. If *I should go*, I will call for you;

or an action thought of but not consummated, as in

3. *I should have gone*, but you objected;

and so on. The following rough and approximate classification, however, may be a useful guide in the study of the meaning of modal verb-phrases.

149. The imperative mode is represented in the verb conjugation only by the second person (see Section 128). A direct

command can be given only to the person spoken to, but one spoken of may stand, practically, in the position of one commanded. That is, the authority of the speaker may be exerted to compel one spoken of to accomplish the action expressed.

a. One such expression has already been mentioned ("He *shall go*," Section 144b). A similar one is "He *must go*," an obligative phrase applied to the third person, practically an exertion of authority. A less common phrase is found in the command at the Creation:

1. *Let* the waters under the heavens *be gathered* together unto one place, and *let* the dry land appear.—*Genesis* i. 9.

This verb-phrase is made up of the formal imperative *let*, followed by its object, consisting of a substantive accompanied by an infinitive. The speaker is scarcely conscious that in such phrases *you* is the grammatical subject of *let*, for the objective case before the infinitive practically names that of which the sentence is telling, and is the person, or thing, most prominent in his mind.

2. *Let* the messenger *set* out at once.

3. *Let* the drums *be* beaten.

4. *Let* him *die* the death.—*Mark* vii. 10.

NOTE.—Verb-phrases introduced by *let* are by no means always imperative in significance; compare Section 151.

b. Emphatic and negative imperative phrases are made with *do* (Section 142b).

1. *Do be* quiet.

2. *Do not stay* long.

150. The POTENTIAL notion (of possibility or power, Latin *potentia*, "power") is expressed in English by phrases with *may* and *can*. *May* now commonly signifies "to be permitted," and *can*, "to be able." Their past forms, *might* and *could*, make past potentials; and with the aid of *have*, perfect and pluperfect phrases are formed. The following is a synopsis of the potential paradigm:

Present

Past

Perfect

Pluperfect

I may (can) give

I might (could) give

I may (can) have given

I might (could) have given

NOTE.—The auxiliary may be either indicative or subjunctive in form. In “*I may go*” the possibility is stated as a fact, and *may* is indicative. In “*May you be happy!*” *may* is a subjunctive of desire (Section 125a). Compare Section 151.

The same thoughts may be expressed in these periphrases:

1. *I am allowed to give.*
2. *I am able to give.*

In these phrases *allowed* and *able* are adjective subjective complements, and the infinitives are their adjuncts.

151. An OPTATIVE phrase (Latin *optativus*, from *optare*, “choose, wish, desire”) is made with the imperative *let*, plus a substantive in the objective case, plus an infinitive (Section 251a.)

1. *Let us go in.*
2. *Let us have a party on May Day.*

Sometimes the meaning of such a phrase is rather hortative (“exhorting, advising”) than optative.

3. *Let us exalt his name.*—*Psalms xxxiv.* 3.
4. *Let us stand by each other.*—KNOWLES, *Virgin* iii. 2.
5. *Let me not forget that I have received favors from her.*
6. *Let all the earth fear the Lord.*—*Psalms xxxiii.* 8.

NOTE.—With these phrases compare the significance of the subjunctive mood (Section 125a) in such sentences as

1. *Sit we down and talk.*
2. Come, *plant* we here in earth our angry spears.

—MATTHEW ARNOLD, *Sohrab and Rustum* 439.

a. The *may*-phrase also has frequently an optative meaning, the auxiliary being then in the subjunctive mood (see Section 125a).

1. So *may* the foes of the Giaffir *fall*.—BYRON, *Bride* ii. 25.
2. *Mayst* thou *find* with heaven the same forgiveness.

—ROWE, *The Fair Penitent* v. 1. 255.

3. Then *might* I *find*, ere yet the morn
Breaks hither over Indian seas,
That Shadow waiting with the keys,
To shroud me from my proper scorn.

—TENNYSON, *In Memoriam* xxvi. 4.

NOTE.—With this phrase compare the simple subjunctive (Section 125a) in

1. Green *be* the turf above thee.—HALLECK, *Drake*.
2. The Lord *judge* between me and thee.—*Genesis* xvi. 5.

b. *Would*, in its original meaning of "wish," is properly not an optative auxiliary at all, but the complete verb.

1. I *would* that I were dead.—TENNYSON, *Mariana*.

2. I *would* to God some scholar would conjure her.

—SHAKESPEARE, *Much Ado* ii. i. 164.

3. *Would* God I had died for thee!—2 *Samuel* xviii. 33.

152. An OBLIGATIVE verb-phrase (signifying "binding" or "compelling"; compare *obligation*) is formed with the auxiliaries *ought* and *must* plus an infinitive. These auxiliaries were both originally past forms, but are now used as present tenses (Section 137), and make perfects with *have*.

Present

I must see

I ought to see

Perfect

I must have seen

I ought to have seen

NOTE 1.—Observe that the infinitive following *ought* is always preceded by *to*.

NOTE 2.—The perfect of *must* plus the infinitive is obligative for past time, and therefore only in theory. It emphasizes the truth of the fact stated as the conclusion of a *a priori* reasoning.

1. I *must have seen* her, but I can't remember it. That is:

a. She and I were there.

b. Nothing prevented my seeing her.

c. Therefore it must be that I saw her.

a. *Should* may express obligation.

1. Milton! thou *should'st be living* at this hour.

—WORDSWORTH, *Sonnet on Milton*.

2. He *should arrive* in New York by eight o'clock.

b. Other obligative constructions are these:

1. I *have to go*.

2. You *are to come* at once.

3. I *need to go* [compare, "I *need not go*," Section 121, note 2].

4. I *am compelled (obliged) to go*. (*Compelled (obliged)* is a participle, predicate adjective, and *to go* an adjunct of it.)

NOTE.—These phrases may be thrown into any tense: I *had to work*, I *have had to work* hard, I *shall have to work* hard, I *was compelled* to go, etc.

153. The verb-phrases made with *should* and *would* are the most difficult to classify because they have the greatest variety of meanings.

As to the form of the phrases, *should* is the past of *shall*, and *would* is the past of *will* (Section 137). They may both be combined with *have* to make pluperfects.

I *should* (*would*) go.

I *should* (*would*) have gone.

The personal distinction between *should* and *would* is practically the same as that between *shall* and *will* (Section 144); but in some phrases one auxiliary is used for all persons. While they are past tense forms, they by no means always refer to past time. They are often present in meaning, and even future. Some uses of these phrases have already been enumerated (Sections 148, 152); other common uses are the following:

a. The *would*-phrase is found in dependent clauses whose main clause contains the notion of imagining or predicting.

1. I told you what *would come* of this.

2. It was felt that the country *would be* overrun.—MACAULAY.

If the imagining or predicting extends also to the principal clause, *would* is found in that also.

3. This *would be* cheaper, since one frame *would serve* for all.—GOLDSMITH.

b. *Should* or *would* is found in dependent clauses when the main clause contains the notion of determination, command, or request. Here the person distinction (*should* in the first person, *would* in the second and the third) is maintained, except when a resolution is made for one party by another, when *should* appears in all persons.

1. It was resolved that we *should have* our pictures done too.—GOLDSMITH, *Vicar* xvi.

2. They determined that they *would bear* the tyranny no longer.

3. Parliament resolved that all pictures . . . *should be burned*.—MACAULAY, *History of England* i. 158.

4. She . . . implored he *would* her dying wish attend.

—CAMPBELL, *Theodric*.

5. It was planned that I [you, he] *should go* early.

c. In clauses of purpose, *should* is interchangeable with *might*.

1. It was necessary for her to take some sustenance, lest a failure of

her bodily strength *should depress* her spirits.—HUME, *History of England*.

2. But that he *should be made* manifest to Israel, therefore am I come, baptizing with water.—*John* i. 31.

3. There was an act made in the days of Pharaoh . . . that, lest those of a contrary religion *should* multiply and grow too strong for him, their males should be thrown into the river.—BUNYAN, *The Pilgrim's Progress* i.

d. The phrase is found in both clauses of a sentence containing a conditional clause, when the act expressed in the main clause is not realized, and is referred to the present or the future. The auxiliary in the main clause depends on the person of the subject: *should* is found in the condition clause (Section 213).

1. It *would be* an interesting and memorable circumstance in the chronicles of Cupid, if this spark of the tender passion *should* again be fanned into flame.—IRVING, *Bracebridge Hall*.

2. These high-aim'd darts of Death, and these alone,
Should I collect, my quiver *would be* full.

—YOUNG, *Night Thoughts* v. 1022-23.

Instead of *should*, a preterit subjunctive is sometimes employed in the condition clause.

3. If I *were* you, I *would* not do that.

The phrase is found in sentences that omit one of the clauses.

4. I *should* [not *would*] *like* to go [if it *were* possible].

5. She *would tell* you this [if she *were* here].

6. If I [you, he] *should fall* [or *fell*], the consequences would be serious.

e. *Should* is found in questions that suppose an answer opposed to the opinion of the speaker.

1. Why *should* you *suspect* me?—FIELDING, *Miser* iii. 2.

2. Why *should* I go into mourning for a man I never saw?—BULWER, *Money* i. 2.

These two examples refer, the first to the present, the second to the future. The following refers to the past:

3. And, at last,
Whom *should* they send me but a Capuchin!

—COLERIDGE, *The Piccolomini* i. 2. 96-7.

f. *Should* (*would*) *have* appears in hypothetical dependent clauses to express actions which should have been accomplished in a time future to a past point of view.

1. Well did I hope
This daughter *would have blest* my latter days.
—ROWE, *The Fair Penitent* iv. 1. 240-41.
2. Never more shall this dear head
Be pillowed on the heart that *should have sheltered*
And has betrayed.—BULWER, *The Lady of Lyons* iv. 1.

g. In sentences containing conditional clauses, *should* (*would*) *have* is of the nature of a conditional pluperfect, and tells of something which, if it had been completed, would have belonged to the past; but which was a mere hypothesis and unrealized.

1. *Would* the word farewell *have lengthened* hours,
And *added* years to his short banishment,
He *should have had* a volume of farewells.
—SHAKESPEARE, *Richard II* i. 4. 14-16.

The conditional clause may contain, instead, a simple pluperfect subjunctive verb-phrase.

2. We should not have been there at all if we *had not been* hypocrites.
—DICKENS, *Martin Chuzzlewit* i. 8.

h. The *should* (*would*) *have* phrase is found in statements of a supposition belonging to the past and contrary to fact.

1. My honor *would have died* without it.
2. We were all hypocrites the other day, or I *shouldn't have called* you one.—DICKENS, *Martin Chuzzlewit* i. 8.
3. *Would you have gone* if you had been in my place? Yes, I *would*.

i. *Would* and *should* sometimes keep their original meanings: *would*, past of *will*, signifies "wish"; and *should*, past of *shall*, signifies "ought."

1. Who *would be* free, himself must strike the blow.
2. You *should not speak* so.
3. If I [you, he] *would take* pains, our teacher would be pleased.

In fact, in some groups like *would be* in 1 above, *would* may not be an auxiliary at all, but purely equivalent to "wish," as in

4. I *would* that I were dead.—TENNYSON, *Mariana*.

(See Section 151b.)

j. The modal auxiliary may itself be subjunctive in form when it expresses a subjunctive notion (see Section 125).

1. If I had been there, I *should* have opposed the motion.
2. *Should* you desire it, I will lend you the book.
3. If I *should* go, I will call for you.

In these sentences *should* expresses something thought of, but uncertain. In

4. I *should* go there, but I do not want to,
should is indicative, expressing an actual duty.

NOTE 1.—The use of *will* and *shall* to denote determination (Section 144a, b) is regarded by some grammarians as sometimes throwing their phrases into the modal class.

1. I *will* go: you cannot prevent me.
2. You *shall* go: I am determined upon it.

NOTE 2.—For other uses of *should* and *would* see Section 213.

4. Sequence of Tenses

154. The tense form used in a subordinate clause depends on the temporal relation of that clause to the main clause. In observing the succession of tenses, it is necessary to remember that past forms do not always refer to past time. We have seen this in the phrases containing *should* and *would*, which may refer to the present or the future. For illustrations of the sequence of tenses in indirect discourse, see Section 206.

NOTE.—The tense of a verbal (a participle or an infinitive) depends also on that of the predicate verb with which it is associated. We do not say,

1. I expected *to have gone*,
because the going would not be completed at the time represented by *expected*. We say rather,
2. I expected *to go*.

EXERCISE

Explain the tense of the verbs in the dependent clauses of the following sentences:

1. He has taken the old country seat and refitted it; and painted and plastered it until it looks not unlike his own manufactory.—
IRVING, *Bracebridge Hall*.
2. Hadst thou but shook thy head or made a pause,
When I spoke darkly what I purposed, . . .
Deep shame had struck me dumb.

—SHAKESPEARE, *John* iv. 2. 231-5.

3. I serve the king,
On whose employment I was sent to you.
—SHAKESPEARE, *Lear* ii. 2. 135-136.
4. I repent that I interrupted thee.—JOHNSON, *Rasselas* 8.
5. I say the tale as 'twas said to me.
—SCOTT, *Last Minstrel* ii. 22.
6. It is impossible I should hurt you.—FIELDING, *Tom Jones* iv. 14.
7. I wish I were a young fellow.—DICKENS, *Oliver Twist* xxix.
8. It is no miracle that I should win the heart of a young man.—
KNOWLES, *The Love Chase* v. 2.
9. If she should take me at my word, where am I then?—FIELD-
ING, *Tom Jones* xv. 9.
10. If you would shun worse, walk quietly on.—SCOTT, *Quentin
Durward* vi.
11. If ever a sheet of paper broke a woman's heart, this will break
mine.—JERROLD, *Prisoners of War* ii. 2.
12. Since I met thee last
O'er thy brow a change hath passed.—MRS. HEMANS.
13. I shall not forget the delight I felt on first seeing a May-pole.
—IRVING, *Bracebridge Hall*.
14. 'Twill be better I should not venture out again till dark.—
SHERIDAN, *The Rivals* v. 1. 50-51.
15. Susan related the whole story, which the reader knows already.
—FIELDING, *Tom Jones* x. 3.
16. And here I would remark the great benefit of those party dis-
tinctions by which the people at large are saved the vast trouble of
thinking.—IRVING, *History of New York* iv. 6.

5. *Progressive Verb-Phrases*

155. The PROGRESSIVE PHRASE is made up of the auxiliary *be* plus a present participle. In the inflectional period of the language this participle agreed with the subject. It signifies continuance of the action or condition; occasionally it stands for inchoative, or beginning, activity (Latin *incohātus*, "just begun").

The various tense and modal auxiliaries can be combined with the progressive phrase, so that a complete active progressive conjugation exists.

- I am looking.
- I was looking.
- I have been looking.
- I had been looking.

I shall be looking.
 I shall have been looking.
 I may (can) be looking.
 I may (can) have been looking.
 I might (could) be looking.
 I might (could) have been looking.
 I must be looking.
 I must have been looking.
 I ought to be looking.
 I ought to have been looking.
 I should (would) be looking.
 I should (would) have been looking.

The progressive phrase has subjunctive forms.

[If] I be looking.
 [If] I were looking.

It has also imperative forms.

Be looking. Do be watching for us.

NOTE.—Another progressive verb-phrase is found in

1. Sunday *is coming to stand* for perspiration, not inspiration. The first auxiliary and predicating verb is *is*; it is followed by the present participle *coming*, which gives the phrase an inchoative notion—a change in the process of making; the final member of the phrase is the infinitive *to stand*.

Still another progressive phrase is seen in

2. Men *were at work* in the fields,
 where a prepositional phrase takes the place of the participle *working*.
 And another appears in
 3. The boy *was on the run*,
 4. We *were constantly on the go*,
 where the preposition is *on* instead of *at*, and the article *the* is required.

Explain the form and the meaning of the progressive phrases in the following sentences:

1. Still to himself he's muttering.—SCOTT, *Marmion* i. 26.
2. We are journeying unto the place.—NUMBERS x. 29.
3. I have been considering that I grow old and infirm.—SHERIDAN, *The Rivals* ii. 1. 409–10.
4. My heart is breaking, and my eyes are dim.—TENNYSON, *Enone*.
5. He was proceeding when Mr. Aleworthy interposed.—FIELDING, *Tom Jones* iii. 3.

6. Slavery and the evils by which slavery is everywhere accompanied were fast disappearing.—MACAULAY, *History of England* i. 21.

7. Is old Double of your town living yet?

—SHAKESPEARE, *2 Henry IV* iii. 2. 45.

8. Her eyes are opening.—COLERIDGE, *Wallenstein* iv. 3. 12.

9. I might have been looking an hour when the party appeared.

10. I must have been running for an hour or more.

11. My heart was drawing back, drawing me back.

—COLERIDGE, *Remorse* iv. 1. 161.

12. The great clock had struck and was still echoing through every porch and gallery.—ROGERS, *Italy*, Marcolini.

6. *Passive Verb-Phrases*

156. The passive phrase consists of the auxiliary *be* plus a past participle. It expresses an action of which the subject is the recipient. It is made, of course, only by transitive verbs. In the days when English was inflected, the past participle agreed with the subject.

a. The passive makes the various tense and modal phrases, its own auxiliary, *be*, always standing next to the final past participle. Name the following:

I am seen.

I was seen.

I have been seen.

I had been seen.

I shall be seen.

I shall have been seen.

I may (can) be seen.

I may (can) have been seen.

I might (could) be seen.

I might (could) have been seen.

I must be seen.

I must have been seen.

I ought to be seen.

I ought to have been seen.

I should (would) be seen.

I should (would) have been seen.

The passive makes also the subjunctive, with subjunctive auxiliaries of *be*.

[If] I be seen.

[Though] I were seen.

It has also the imperative,

Be seen. Do not be seen.

b. The passive has recently, perhaps since the middle of the eighteenth century, made progressive forms in the present and the past.

1. The house *is being built*.
2. The house *was being built*.

The older expression of this notion was,

3. The house was *on building*,

in which *building* was a gerund, or verbal noun, the name of the process which the house was undergoing. Later the preposition *on* became obscured:

4. The house was *a-building*,
- and still later it was entirely lost:

5. The house was *building*.

Then the words *was building* were confused with the progressive verb-phrase denoting continued activity on the part of the subject; and the expression was regarded as illogical, because the house was incapable of performing such an action. A phrase both passive and progressive was substituted for it:

6. The house was *being built*.

The older *was building* is still used, and *building* must be regarded as a gerund, object of a lost preposition. The perfect form of the phrase is,

7. The house *has been (in, a-) building* this year or more.

c. We make a colloquial passive phrase with *get*.

1. Our ball team *got beaten* last Saturday.
2. In the accident he *got badly hurt*.
3. Your hat *will get smashed*.

157. It is sometimes difficult to tell the difference between a passive or a progressive verb-phrase, and a copula followed by a participle used as a predicate adjective. (Section 239.)

1. The dog was *biting*.
2. The wind was *biting*.

Ask yourself these questions:

- Was the dog doing something? Yes.
 What was he doing? He *was biting*.
 Was the wind doing something? No.
 What kind of wind was it? It was a cold, or *biting*, wind.

In sentence 1, *was biting* is a progressive verb-phrase; in sentence 2, *was* is a copula, and *biting* has a predicate adjective use.

3. I *was tired* by all the confusion.
 4. I *was tired* before night.

In sentence 3, *was* "I" the recipient of an action? Yes; the confusion *tired me*. *Was tired* must, then, be a passive phrase. In sentence 4 *was* "I" the recipient of an action? No; "I" came into a certain condition; "I" became weary. *Was* is here a copula, and *tired* does the duty of a predicate adjective.

Sometimes the tense of the verb helps to decide the interpretation; a present condition may be the result of a past action.

5. I *was tired* by the confusion, and I *am* still *tired* (= "weary").
 6. The dress *was torn* by the child, and it *is* still *torn* (= "in a ragged condition").

Decide on the construction of the following italicized words:

7. He *is taken*. . . .
 Who *has been taken*? Who *is given* up?—COLERIDGE.
 8. She's *wedded*,
 Her husband *banished*, she *imprisoned*.
 —SHAKESPEARE, *Cymbeline* i. 1. 7-8.
 9. The gown *was worn* on an important occasion.
 10. The very door-step *is worn* with my feet.—JERROLD, *Rent*
Day i. 5.
 11. *Are you struck* dumb?—BULWER, *The Lady of Lyons* i. 1.
 12. *Have you been struck*?
 13. His eye *was glazed*.—BYRON, *The Giaour*.
 14. The paper *was glazed* in the mill.
 15. The compound *was mixed* by the druggist.
 16. She snatched the urn wherein *was mixed*
 The Persian Atar-gul's perfume.—BYRON, *Bride* i. 10.
 17. When we arrived the door *was closed*.
 18. The door *was closed* by the verger.

7. *The Form of the First Auxiliary*

158. As we have seen, the first auxiliary is the predicating verb, and takes the entire burden of inflection (Section 139).

a. The following examples show that it changes person and number to agree with the subject.

- | | |
|---------------------------|------------------------------|
| 1. I <i>am</i> looking. | 4. We <i>are</i> looking. |
| 2. He <i>is</i> looking. | 5. They <i>are</i> looking. |
| 3. He <i>was</i> looking. | 6. They <i>were</i> looking. |

b. It may be in the present or in the past tense.

- | | |
|------------------------|--------------------------|
| 1. I <i>am</i> seen. | 7. I <i>was</i> seen. |
| 2. I <i>can</i> see. | 8. I <i>could</i> see. |
| 3. I <i>may</i> see. | 9. I <i>might</i> see. |
| 4. I <i>shall</i> see. | 10. I <i>should</i> see. |
| 5. I <i>will</i> see. | 11. I <i>would</i> see. |
| 6. I <i>do</i> see. | 12. I <i>did</i> see. |

c. It may be of the indicative, the subjunctive, or the imperative mood.

i. Indicative examples:

1. I *am* looking at you.
2. He *has* found his book.
3. They *are* easily detected.
4. I *will* gladly do that.
5. It *was* taken yesterday.
6. I *do* not know him.

ii. Subjunctive examples:

7. The Lord shall send upon thee cursing, until thou *be* destroyed.
—Deuteronomy xxviii. 20.
8. If I *were* looking carefully I could find it.
9. If he *were* living in the city I *would* look him up.
10. *Had* I known that, I *should* have called you.

iii. Imperative examples:

11. *Do* not hurry away.
12. *Be* working as fast as you can.
13. *Be* not seen at that moment.

d. It is particularly hard to distinguish the mood of the first auxiliary in a modal phrase. The form gives no assistance

whatever, and the distinction of meaning is rather subtle. The principle is explained below.

i. The statement of the power, possibility, duty, necessity, permission, determination, etc., as a *fact* requires an auxiliary in the indicative mood.

1. I *can* go.
2. I *must* go.
3. I *ought* to go.
4. I *may* go to-morrow, my father says.
5. I *might* have gone yesterday, but I did not.
6. He *could* speak German, but refused to do so.
7. I *should* go at once.
8. He *would* often go early.
9. He said that he *would* go.
10. Who *should* appear but Tom!

ii. The statement of a wish, a purpose, a condition contrary to fact, a supposition that may or may not be true, requires the auxiliary in the subjunctive mood (compare the meaning of the subjunctive, Section 125).

11. If I were looking carefully, I *could* find it.
12. Had I known it, I *should* have told you.
13. *May* you live long and prosper!
14. If I *could* do that for you, I *would* do it.
15. I came that my brother *might* be spared.
16. He works that he *may* succeed.
17. If I were you, I *wouldn't* do that.
18. If it *should* rain, we *could* not go.
19. Whoever that *may be*, it is not the person we are seeking.
20. It is best that you *should* do that.
21. *Should* I hear any news, I will telegraph you.
22. *Could* I see you, I *would* tell you the whole story.
23. Without the art of printing, we *should* now have had no learning at all; for books *would* have perished faster than they *could* have been transcribed.

8. A Table of Verb-Phrases

e. No complete tabulation of verb-phrases is here attempted, because an attempt to name definitely all of the modal phrases will inevitably result in confusion. No names can be found to suggest all the various meanings of such auxiliaries as *should* and *would*. In parsing such a verb-phrase as *should go*, in

I *should go*, but I hardly think I shall,

it is well to say: The modal phrase *should go*, made up of the auxiliary *should*, past of *shall*, and the infinitive *go*, expresses obligation or duty. In parsing, try thus to explain the meaning of each phrase.

The following table, in spite of its inevitable limitations of nomenclature, will be found useful for reference:

ACTIVE PHRASES

INDICATIVE	SUBJUNCTIVE	IMPERATIVE
	DO-PHRASES	
<i>Present</i> I do give	I do give	Do (thou) give
<i>Past</i> I did give	I did give	

TENSE PHRASES

<i>Future</i>	I shall give	
<i>Perfect</i>	I have given	I have given
<i>Pluperfect</i>	I had given	I had given
<i>Future Perfect</i>	I shall have given	

MODAL PHRASES

<i>Present</i>	I may (can, must, ought to) give
<i>Past</i>	I might (could, must, ought to, would, should) give
<i>Perfect</i>	I may (can, must, ought to) have given
<i>Pluperfect</i>	I might (could, must, ought to, would, should) have given

PROGRESSIVE PHRASES

	INDICATIVE	SUBJUNCTIVE	IMPERATIVE
<i>Present</i>	I am giving	I be giving	Be (thou) giving
<i>Past</i>	I was giving	I were giving	
<i>Future</i>	I shall be giving		
<i>Perfect</i>	I have been giving	I have been giving	
<i>Pluperfect</i>	I had been giving	I had been giving	
<i>Future Perfect</i>	I shall have been giving		

MODAL PROGRESSIVE PHRASES

<i>Present</i>	I may (can, must, ought to) be giving
<i>Past</i>	I might (could, must, ought to, would, should) be giving
<i>Perfect</i>	I may (can, must, ought to) have been giving
<i>Pluperfect</i>	I might (could, must, ought to, would, should) have been giving

VERBAL PHRASES

INFINITIVE

PARTICIPLE AND GERUND

<i>Perfect</i>	To have given	Having given
<i>Present Progressive</i>	To be giving	
<i>Perfect Progressive</i>	To have been giving	Having been giving

PASSIVE PHRASES

TENSE PHRASES

INDICATIVE

SUBJUNCTIVE

IMPERATIVE

<i>Present</i>	I am given	I be given	Be (thou) given
<i>Past</i>	I was given	I were given	
<i>Future</i>	I shall be given		
<i>Perfect</i>	I have been given	I have been given	
<i>Pluperfect</i>	I had been given	I had been given	
<i>Future Perfect</i>	I shall have been given		

PASSIVE MODAL PHRASES

<i>Present</i>	I may (can, must, ought to) be given
<i>Past</i>	I might (could, must, ought to, would, should) be given
<i>Perfect</i>	I may (can, must, ought to) have been given
<i>Pluperfect</i>	I might (could, must, ought to, would, should) have been given

PASSIVE PROGRESSIVE PHRASES

<i>Present</i>	I am being given	
<i>Past</i>	I was being given	I were being given

PASSIVE VERBAL PHRASES

INFINITIVE

PARTICIPLES AND GERUND

<i>Present</i>	To be given	Being given
<i>Perfect</i>	To have been given	Having been given

EXERCISE ON CHAPTER VI

DIRECTIONS. In parsing simple verbs, give the person, number, mood, tense, and class (i. e., *weak* or *strong*).

In parsing verb-phrases, (a) explain the form of every word in the phrase; (b) tell what the phrase means, by using such terms as *perfect*, *passive*, *potential*, etc.; (c) give the person, number, mood, and tense of the first auxiliary; (d) give the class of the last word in the phrase. The following models illustrate a method of parsing:

1. The books *may have been found*, but I am not sure.

May have been found is a verb-phrase, made up of three auxiliaries and the past participle *found*. The first auxiliary, *may*, is the predicator verb; *have* is an infinitive; *been* is a past participle. The phrase is potential, perfect, passive. *May* is third person, plural number, indicative, present. *Find* is a strong verb.

2. *May you find* your mother safe!

May find is a verb-phrase made up of the auxiliary and predicate verb *may* and the infinitive *find*. It is optative in meaning. *May* is second person, plural number, subjunctive mood (expressing desire), and present tense. *Find* is a strong verb.

Written lessons may follow such forms as those printed below.

1. At four o'clock we shall have been walking two hours.

a. Form { auxiliaries { *shall*=predicating verb.
 have=infinitive.
 been=past participle.
 walking=present participle.

b. Name= future perfect progressive.

c. *Shall*= first, plural, indicative, present.

d. *Walking*= weak verb.

2. The book is being printed.

a. Form { auxiliaries { *is*=predicating verb.
 being=present participle.
 printed=past participle.

b. Name= progressive passive.

c. *Is*= third, singular, present, indicative.

d. *Printed*= weak verb.

3. Books would have perished faster than they could have been transcribed.

a. Form { auxiliaries { *would*=predicating verb.
 have=infinitive.
 perished=past participle.

b. Name= modal (conditional) perfect.

c. *Would*= third, plural, subjunctive, past.

d. *Perished*= weak verb.

a. Form { auxiliaries { *could*=predicating verb.
 have=infinitive.
 been=past participle.
 transcribed=past participle.

b. Name= modal (potential) pluperfect passive.

c. *Could*= third, plural, subjunctive, past.

d. *Transcribed*= weak verb.

In more elementary classes, it may be advisable to omit mood or tense under *c* when a modal or tense phrase has been named under *b*.

Parse the verbs and verb-phrases in the following sentences:

1. And cold were he

Who there could gaze denying thee.—BYRON.

2. The wills above be done.—SHAKESPEARE, *The Tempest* i. 1. 71.

3. The Lord make his face to shine upon thee and be gracious unto thee.—Numbers vi. 25.

4. Laud we the gods;
And let our crooked smokes climb to their nostrils
From our bless'd altars. Publish we this peace
To all our subjects. Set we forward.
—SHAKESPEARE, *Cymbeline* v. 5. 476-9.
5. Part we in friendship from your land.—SCOTT, *Marmion* vi. 13.
6. O God! That I were buried with my brothers!
—SHELLEY, *The Cenci* i. 3. 137.
7. If we made the holders of the land pay every shilling of the
expense of governing the land, what were all that?—CARLYLE, *Past
and Present* iv. 1.
8. It is better he die than that justice depart out of the world.—
CARLYLE, *Frederick* iv. 108.
9. 'Twere enough
He be judged justly.—BYRON, *Marino Faliero* i. 1.
10. I demand of him that he do save
His good name from the world.
—COLERIDGE, *The Piccolomini* iii. 3. 19-20.
11. His Majesty resolves that Regenspurg
Be purified from the enemy, ere Easter.
—COLERIDGE, *The Piccolomini* i. 1. 150-51.
12. I pray thee, Cardinal, that thou assert
My innocence.—SHELLEY, *The Cenci* v. 2. 58-9.
13. Let it stand for just that man make man his prey.—COWPER.
14. Look that he hide no weapon.—BULWER, *Richelieu* i. 2.
15. I ask her if she love me.—TENNYSON, *Lilian*.
16. She'll not tell me if she love me.—TENNYSON, *Lilian*.
17. Even those who had often seen him were at first in doubt
whether this were truly the brilliant and graceful Monmouth.—MA-
CAULAY, *History of England* ii. 185.
18. A wise horseman should take care how he pull the rein too
tight.—BULWER, *Rienzi* ii. 3.
19. Ere my soul retire
I'll make my own Elysium here.—MOORE.
20. Lose no moment,
Ere Richelieu have the packet.—BULWER, *Richelieu* iii. 1.
21. Our course we lay
When evening bid the west wave burn.—MOORE.
22. Every bullet hits the mark. . . . if it have first been dipped
in the marksman's blood.—LEWES, *Goethe* i. 59.
23. If it were so,
There now would be no Venice.—BYRON, *Foscari* i. 1.
24. Grief made the young Spring wild, and she threw down
Her kindling buds as if she Autumn were.—SHELLEY.
25. I would not have said this for the world if I was not a little
anxious about my own girl.—BULWER, *Money* iii. 2.

26. Unless a love of virtue light the flame,
Satire is, more than those he brands, to blame.—COWPER.
27. A lie is nothing unless one supports it.—SHERIDAN, *The Rivals* ii. 1. 41-2.
28. Although a woman be not actually in love, she seldom hears without a blush the name of a man whom she might love.—COOPER, *The Spy* iv.
29. I think the very sight of a prince, though he travels incognito, turns their honest heads.—BULWER, *The Lady of Lyons* iii. 1.
30. Break one string,
A second is in readiness.
—COLERIDGE, *The Piccolomini* ii. 1. 71-2.
31. I would not, were I fifty times a prince, be a pensioner on the dead.—BULWER, *The Lady of Lyons* ii. 1.
32. Each word of kindness, come whence it may, is welcome to the poor.—LONGFELLOW.
33. Whether it be owing to such poetical associations or whether there is a sympathetic revival and budding forth of the feelings at this season, certain it is that I always experience a delightful expansion of the heart at the return of May.—IRVING, *Bracebridge Hall*.
34. Howe'er it be, it seems to me,
'Tis only noble to be good.
—TENNYSON, *Lady Clara Vere de Vere*.
35. I shall be happy, whatever befalls us.—BULWER, *Caxtons* xi. 1.
36. Doubt not but I will use my utmost skill
So that the Pope attend to your complaint.
—SHELLEY, *The Cenci* i. 2. 41-2.
37. Govern well thy appetite, lest Sin surprise thee.
—MILTON, *Paradise Lost* vii. 545.
38. The world, by what I learn, is no stranger to your generosity.
—GOLDSMITH, *Vicar*.
39. I hear that Lord Skindeep . . . made a speech.—JERROLD, *Bubbles* i. 1.
40. Cicero, in a letter to Marcellus in exile, reminds him, Wherever you are, remember that you are equally in the power of the conqueror.—GIBBON, *Decline* ii.
41. The drums are beating; . . . "Silence!" he cries . . . He mounts the scaffold; . . . he is in a puce coat. He strips off the coat; stands disclosed. . . The executioners approach to bind him; he spurns, resists.—CARLYLE, *French Revolution* iii. 2. 8.
42. Rarely did the wrongs of individuals come to the knowledge of the public.—MACAULAY, *History of England* i. 32.
43. As vainly . . . did the citizens of Saragossa stand up against Philip the Second.—MACAULAY, *History of England* i. 42.
44. I do wish . . . that this cruel war was at an end.—COOPER, *The Spy* i. 1.

45. Could angels envy, they had envied here;
And some did envy.—YOUNG, *Night Thoughts* iv. 443-4.
46. I think he might have mended;
And he did mend.—LONGFELLOW.
47. And did not she herself revile me there?
—SHAKESPEARE, *Comedy of Errors* iv. 4. 75.
48. Monmouth did not lead a mere mob to attack good soldiers.
—MACAULAY, *History of England* ii. 181.
49. She left not her mistress so easy.—FIELDING, *Joseph Andrews*
i. 9.
50. The distance exceeds not a hundred miles.—GIBBON, *Decline* vi.
51. Does the harp of Rosa slumber?—MOORE.
52. Did he pass this way?—SHELLEY, *The Cenci* ii. 1. 12.
53. Talk they of mortals?—YOUNG, *Night Thoughts* iv. 781.
54. Seest thou yon dreary plain?—MILTON, *Paradise Lost* i. 180.
55. Do lay aside that rascally saw.—COOPER, *The Spy* ix.
56. Nay, do not quarrel with us.—SHAKESPEARE, *Much Ado* v. 1. 50.
57. Blame not this haste of mine.
—SHAKESPEARE, *Twelfth Night* iv. 3. 22.
58. I'm afraid we've been very rude to Sir Frederick.—BULWER,
Money iv. 5.
59. The people have long unlearned the use of arms.—MACAULAY,
History of England i. 33.
60. I have been infinitely more affected in English cathedrals,
when the organ has been playing, and in many English churches when
the congregation has been singing.—DICKENS, *Pictures from Italy*.
61. Jacob Bunting . . . had been for many years in the king's
service, in which he had risen to the rank of corporal, and had
saved and pinched together a small independence.—BULWER, *Eugene*
Aram i. 1.
62. So, nevertheless, it was and had been.—CARLYLE, *The French*
Revolution i. 1. 2.
63. I did not think we had been so near Scotland.—SCOTT, *Rob Roy*
vii.
64. If the girl had been one of those vain trollops . . . I should
have condemned my brother for his levity toward her.—FIELDING,
Tom Jones i. 8.
65. Had you thus stepped before me in the heat of battle, I should
have cloven you down.—KNOWLES, *Virginus* i. 1.
66. Two sisters by the goal are set.—SCOTT, *Bridal* ii. 3. 24.
67. By his side is hung a seal.—BYRON, *Childe Harold* i. 24.
68. The scene was now become animated and horrible.—SCOTT,
Quentin Durward xxxvii.
69. Men are grown impatient of reproof.
—JONSON, *Every Man Out of His Humour*, Induction.
70. The minstrel boy to the war is gone.—MOORE.

93. Whatever might have been Sophia's sensations, the rest of the family was easily consoled.—GOLDSMITH, *Vicar* xvi.

94. It was his secret wish that he might have been prevailed on to accompany me.—BYRON.

95. Did I hate thee, I

Would bid thee strike, that I might be avenged.

—BULWER, *Richelieu* iii. 2.

96. If vanity were the fit thing, . . . I might indulge some on the same occasion.—FIELDING.

97. I knew it would be your answer.—SHAKESPEARE, *Much Ado* iii. 3. 18-19.

98. He was most enraged lest such
An accident should chance to touch
Upon his future pedigree.—BYRON.

99. I should very imperfectly execute the task which I have undertaken if I were merely to treat of battles and sieges.—MACAULAY, *History of England* i. 3.

100. I thought I should have seen some Hercules.

—SHAKESPEARE, *1 Henry VI* ii. 3. 19.

101. I should not have thought it a joke had you not told me.—GOLDSMITH, *Vicar* xv.

102. We have enjoyed what almost any other nation in the world would have considered as an ample measure of civil and religious freedom.—MACAULAY, *History of England* i. 276.

103. We still do worship in vain, are yet in our sins, and finally shall be damned.—BUNYAN, *The Pilgrim's Progress*.

104. The agitation was still mainly in the higher classes, but it was gradually descending to the lower.—LEWES, *Goethe* i. 15.

106. My heart is breaking.—TENNYSON.

107. Is she coming to herself? Her eyes are opening.—COLERIDGE, *Wallenstein* iv. 3. 12.

108. If it were done when 'tis done, then 'twere well

It were done quickly.—SHAKESPEARE, *Macbeth* i. 7. 1-2.

CHAPTER VII

ADVERBS

CLASSES

159. ADVERBS are words which modify verbs, adjectives, and other adverbs.

The notions expressed by adverbs are these:

- a. Place: *here, there, down, up.*
- b. Time: *then, now, already, soon.*
- c. Manner: *how, thus, kindly, eagerly.*
- d. Cause: *why, therefore, wherefore.*
- e. Measure and degree: *much, little, almost, greatly, partly.*

f. The modal notion, or the manner in which the speaker regards the thought. Such adverbs belong more to the whole assertion than to any single word in it.

- i. Confirmation: *surely, indeed.*
- ii. Negation: *not, hardly, scarcely.*
- iii. Potential: *possibly, perhaps.*

g. Other adverbial notions are those of concession, condition, purpose, result. These are more often expressed by word-groups (phrases and clauses) than by single words.

- 1. *After all* [concession], I think I shall go.
- 2. *If that is true* [condition], I shall soon go away.
- 3. I came *to bring you these books* [purpose].
- 4. She pushed back her bonnet, *so that her face was visible* [result].

NOTE 1.—When the predicate of a sentence consists of a verb and complement, the adverb is often an adjunct of the whole predicate, and not of the verb alone. This is particularly true when the verb is the copula, which has hardly enough meaning in itself to be modified.

Saul and Jonathan were lovely and pleasant *in their lives*.—2 Samuel i. 23.

NOTE 2.—The line between sentence-modifying adverbs and absolute phrases cannot be sharply drawn.

1a. You are going, *surely*.

b. You are going, *of course*.

2a. The English are *certainly* gifted with rural feeling.

b. The English, *in fact*, are strongly gifted with the rural feeling.—IRVING, *The Sketch-Book*.

3a. The children passed out *in single file*.

b. The children passed out *one by one*.

One by one, is regarded by various grammarians as adverbial, absolute, and appositive to *children*.

See also the absolute groups in Sections 87 ff., many of which are equivalent in meaning to adverbial clauses.

COMPARISON

160. Like adjectives, adverbs admit of comparison when they signify notions that can be compared. For such adverbs, as for adjectives (Sections 91, 92) there are two methods of comparison: the addition of the suffixes *-er*, *-est*, and the use of the modifying adverbs *more*, *most*. The latter is the more common method; a few adverbs may be compared in either way. Compare the following:

(1) *Loudly*, (2) *soon*, (3) *fast*, (4) *long*, (5) *early*, (6) *often*, (7) *near*, (8) *gaily*, (9) *gladly*, (10) *quickly*, (11) *slowly*, (12) *sadly*.

Some adverbs are anomalous in their forms of comparison. Such peculiarities may be understood by reference to Old English forms. As in the case of adjectives (Section 94), the peculiarity may be due merely to phonetic development; as,

Late, *later*, *latest*.

Nigh, *near*, *next*.

Or the forms may be based on different stems or roots:

Ill (=badly), *worse*, *worst*.

Well, *better*, *best*.

Much, *more*, *most*.

Little, *less*, *least*.

Farther, *farthest*, from *far*, have inserted *th* on the analogy of *further*, *furthest*. *Further* is often regarded as the comparative of *forth*, but historically is better taken, perhaps, as the older comparative of *fore* (compare *for-mer*, *fir-st*); according to this view, *-ther* is an old comparative suffix.

Comparison downward is made with *less*, *least* (Section 93).

Often, *less often*, *least often*.

IDENTITY IN FORM WITH ADJECTIVES

161. We can readily see that many adverbs are formed from adjectives with the suffix *-ly*; as *gladly*, *brighly*, *kindly*. Other adverbs are identical in form with adjectives.

1. They were used to *hard* work.
2. They worked *hard*.

This commonly occurs because in Old English adverbs were formed from adjectives not only with *-lice* but with *-e* (*heardlice*, *hearde*, "hardly, hard," adv.), and when our language lost its final *-e*'s the adjective and the adverb appeared the same. When such a word follows a verb that might take a predicate adjective, it is sometimes difficult to decide whether the word is really an adjective or an adverb. Poetic license, too, permits, for the sake of metre, the use of adjective forms for adverbial, when the two do not coincide. A word, in form a predicate adjective, may be intended to have, in a measure, the significance of an adverb (see Section 109a).

3. They descended *fearless* into all gulfs and bedlams.—CARLYLE.

They were fearless, and the descent was also fearless. The adverb form *fearlessly* might be used here without changing essentially the meaning of the sentence. *Fearless* is an ADVERBIAL PREDICATE.

4. While the billow *mournful* rolls.—CAMPBELL.

This may be explained like sentence 3, above; or *mournful* may have rather adverbial force and be used by poetic license for *mournfully*.

5. Shadows dark and sunlight sheen
Alternate come and go.—LONGFELLOW.

Alternate seems to mean "alternately"; perhaps it is best to call it an adverbial predicate.

6. *Clear* shone the skies.—THOMPSON.

Clear is doubtless an adjective, since our idiom requires, "The sun shines bright." It may have some adverbial force; Professor Whitney (*Essentials of English Grammar*, § 361) calls it an adverbial predicate; but it can hardly have as much adverbial force as *fearless* in sentence 3.

Again, some adverbs were originally accusative forms of adjectives;

and now, the accusative ending having, wherever it occurred, dropped off, these adverbs also are identical in form with adjectives. Among these are the adverbs *little, enough, full, high, upward, downward*.

NOTE 1.—The expression *all but* (= "nearly") is adverbial in *She was all but kind*.

Its origin is shown by this analysis:

She was all [= "everything else"] *but* [= "except"] *kind*, where *but* appears as a preposition.

NOTE 2.—*What* has the force of an adverb of degree in

1a. I know *what* good people live here,
equivalent to

1b. I know *how very* good the people are that live here.

What a is similarly used in

2. *What a* good child she is!

NOTE 3.—*By and by* is equivalent to *soon*.

I am coming *by and by*.

NOTE 4.—*Over* is an adverb (*N. E. D. over* iii. 8) in

1. A certain rare aloes tree, which . . . shot up 32 feet high . . . and nearly half a foot *over*.

2. The principle that two and two are four, and nothing *over*.

Over is, however, classed as a preposition (*N. E. D. over*, prep. 11) in

3. His diploma cost him *over* fifty dollars.

4. A distance of *over* seven hundred yards.

Compare this meaning with *beyond*.

NOTE 5.—An adverbial-noun group is not infrequently modified by an adverb.

1. He remained *only a year*.

In the sentences

2. He is *exactly* six feet high,

3. *About* three weeks since we were there,

the adverb is directly related to the numeral, but the whole adverbial group is made more definite or indefinite by it.

IDENTITY IN FORM WITH PREPOSITIONS

162. Adverbs often coincide in form with prepositions, with which, indeed, they are often identical in their origin (Section 19). The two parts of speech are to be distinguished by the presence or absence of a following substantive, the preposition requiring an object, the adverb taking none.

1a. He came *up*.

b. They rowed *up* the river.

2a. They sat *down*.

b. They floated *down* the stream.

Such adverbs often not so much modify the verb as change its meaning, somewhat as a separable prefix in German changes the significance of the verb to which it belongs. Observe that the adverb

stands after the verb and sometimes takes the stress in English, as the separable prefix does in German. Compare the meaning of the italicized words in the following pairs of sentences:

- 3a. The fog *poured in*.
b. I *poured* the water from the pitcher.
- 4a. I *chanced* a storm, and went without an umbrella.
b. I *chanced upon* the book yesterday.
- 5a. They *looked* out upon a lovely valley.
b. They *looked upon* us as friends.

Explain how the adverb changes the meaning of the verb in the following sentences.

6. We shall take *on* four new men next week.
7. They built it all *up*.—SCOTT, *Tales of a Grandfather* i.
8. Shall I give *up* the friend I have valued or tried?—MOORE.
9. Then go we *in*.—SHAKESPEARE, *Henry V* i. i. 95.
10. And, ten to one, old Joan had not gone *out*.
—SHAKESPEARE, *2 Henry VI* ii. i. 4.
11. If thy right hand offend thee, cut it *off*.—*Matthew* v. 30.
12. They went *by* slowly.
13. They came *on* rapidly.
14. The fire blazed *up* brightly.
15. The fire burned *down*.
16. He looked very much cut *up* over his humiliation.
17. I shall cut *out* all superfluous matter.
18. He tried to take me *in*.
19. I was taking *off* the funny antics of the clown.
20. This will take *down* his pride.
21. A collection was taken *up* for the unfortunate soldier.
22. Make *up* your mind at once.
23. He put the light *out*.
24. They ran a man *down*.
25. The boat will put *in* at Boston.

In connection with these adverbs, study the force of the prefixes in these nouns:

(1) *Upheaval*, (2) *uproar*, (3) *upshot*, (4) *upstart*, (5) *inroad*, (6) *intake*, (7) *income*, (8) *outgo*, (9) *outlook*, (10) *outcast*, (11) *downpour*, (12) *downfall*, (13) *offset*, (14) *offscouring*, (15) *offspring*, (16) *thoroughfare*, (17) *undertaker*, (18) *underwriter*.

THE FUNCTION OF THE ADVERB

163. The adverbial syntax is most commonly modification of a verb, of an adjective, or of another adverb.

1. They came *cheerfully*.

2. Mr. Bates was a *very* tall man.

3. The boy ran *very* fast.

A few peculiar constructions demand special attention.

a. The adverb may be an adjunct of a noun.

i. It is not infrequently used as an appositive adjective (Section 108).

1a. I pray thee by the gods *above*.—MOORE.

This seems to be an ellipsis for

1b. I pray thee by the gods who dwell above,

in which the adverb of place, *above*, appears regularly, as a modifier of the verb *dwell*. The adverb is the essential part of the clause; and when the rest is omitted, is left alone with the noun on which the clause depended. Explain these constructions:

2. In the pool *below* I see a ghastly, headless phantom mirrored.
—BULWER, *Richelieu* ii. 1.

3. What is he *at the gate*, cousin?

—SHAKESPEARE, *Twelfth Night* i. 5. 125.

ii. Adverbs are even joined closely to nouns after the manner of adherent adjectives (Section 107).

4. An *out-of-the-way* place.

5. The volume was commonly known under the *above* title.—HALLIWELL, *Ludus Coventriæ*, p. viii.

6. From the *far-off* isles.—LONGFELLOW.

7. Thy *sometime* brother's wife.—SHAKESPEARE, *Richard II* i. 2. 54.

NOTE 1.—Some examples of the adverb in the adherent adjective position point plainly to an ellipsis.

1. Charles, *then* [= *who was then*] King of England, stood firmly for his divine right.

2. Tobacco, *exclusively* [= *which was exclusively*] an American product, was introduced to Europe by explorers.

3. Marion, *always* [= *who was always*] a grateful child, was delighted with her gifts.

NOTE 2.—In the sentence

1. They charged me *twice* the usual price.

the adverb *twice*, expressing repetition, is attached to a noun (see Section 80).

2. We walked *exactly* three miles.

Here the adverb makes definite the idea of distance expressed by the adverbial noun group, *three miles*. So also in

3. It is *almost* two miles away.

III. An adverb may follow a verb of incomplete predication where an adjective is regularly expected. Such expressions are rather idiomatic, the adverb having here the meaning, as well as the syntax, of an adjective.

8. The feast was *over* [i. e., *finished*].

9. Are you *through*?

10. The sun is *down*; the moon will be *up* soon; the tide is *out* [i. e., *low*].

So is frequently found in this construction where the speaker wishes to avoid the repetition of a noun or an adjective.

11. His step was light, for his heart was *so*.—ROGERS, *Italy*.

12. He is Sir Robert's son, and *so* art thou.

—SHAKESPEARE, *John* i. 1. 229.

Thus, also, may be used to avoid repetition.

13. *Thus* it was now in England.

IV. The adverb is found in the place of an objective complement. Here, too, it has the meaning of an adjective.

14. His father left him *well off* [i. e., "rich"].

15. She cried her eyes *out* [see Section 118].

16. He can talk a person's head *off*.

17. She could not see it *so*.

b. The adverb is found after a preposition in noun syntax (compare Section 166c).

From *there*, to *here*, till *then*, at *once*.

NOTE 1.—These adverbs contain substantive notions of place and time, and are, in their origin, connected with pronoun stems.

NOTE 2.—*Once* is used like an adverbial noun, and is modified by a demonstrative in

Let us go *this once* [i. e., "this one time]."

NOTE 3.—A rarer substantive use of the adverb is seen in

That each *to-morrow*

Find us farther than *to-day*.—LONGFELLOW, *A Psalm of Life*.

c. The adverb may modify a preposition, or an entire phrase (Section 170), or a conjunction, or an entire clause.

1. Thou knowest how her image haunted me

Long after we returned to Alcalá.—LONGFELLOW.

2. The pencil lies *exactly* in the middle of the desk.
3. We arrived *just* as they were starting.

NOTE.—This is not difficult to understand when we remember that adverbs modify adverbs, which readily assume the functions of prepositions and conjunctions. Compare:

1. They remained *long after*.
2. They remained *long after* our return.
3. They remained *long after* we returned.

Moreover, the phrases and clauses modified by adverbs are themselves adjectives or adverbs in function. In these unusual combinations, then, the adverb continues fundamentally true to the functions enumerated in its definition.

d. Particles of emphasis and addition, like *even*, *indeed*, *too*, *very*, may be adjuncts of various classes of words as well as of entire clauses; so also the negative *not*, and definite or indefinite terms like *exactly*, *almost*, *about*.

1. *Even* a child; *not* a dollar; a *very* tigress; a friend *indeed*; *about* a dollar; *almost* a week; *exactly* two hours; *some* ten days.

Too and *also* emphasize the idea that something is added. These are, perhaps, modal adverbs, belonging to the clause or the sentence as a whole.

2. I, *too*, will go.
3. He *also* came.

e. *So* and *otherwise* may stand for phrases or clauses, as well as for words (see a. III above).

1. I believe that is true. Why *so* [i. e., why do you believe it]?
2. Has Cæsar shed more Roman blood? Not *so*.

—ADDISON, *Cato* iv. 4.

3. I told him that I thought *so*.—TROLLOPE.
4. How can you say *so*?
5. If *so*, I will come at once.
6. I told you *so*.
7. Are you going? I think *so*.
8. Her forehead was high: her eyebrows were arched and rather fuller than *otherwise*.—FIELDING, *Joseph Andrews* ii. 12.

f. Particles of negation and affirmation are commonly discussed among adverbs. They are hardly parts of speech at all,

but convenient terms for expressing the thought of a whole sentence.

1. Are you going soon? *No* [i. e., I am not going soon].

2. Rosalind is your love's name? *Yes*, just [i. e., Rosalind is my love's name].—SHAKESPEARE, *As You Like It* iii. 2. 280-81.

NOTE 1.—A French idiom shows well the significance of *yes* as a substitute for a whole clause. *Je crois que oui* is literally "I think that yes"—where *oui* ("yes") is the object of the verb, introduced by *que* as if it were a substantive clause. Compare:

Are you sure of this? I believe *that I am sure* [*Je crois que oui*].

Compare also our use of *so* in e above.

NOTE 2.—An expression equivalent to an emphatic *no* seems to be an elliptical sentence.

Are you sure of that? Quite the *contrary* [=I am in quite the contrary state of mind].

NOTE 3.—Equivalent to an emphatic affirmative are the adverb *certainly*, the phrase *of course*, and the infinitive *to be sure*.

1. Will you go? *Certainly* [I will go].

2. Are you coming? *Of course* [I am coming].

3. Do you believe me? *To be sure* [I believe you].

g. *There* has an idiomatic use with the verb *be*, when *be* is a verb of complete predication expressing existence.

1. *There are* no birds in the nest.

It no longer has its adverbial force of "in that place"; and the place notion in this sentence is expressed by a phrase. The office of *there* is simply to stand in the place of the subject, and permit the subject itself to take a later position in the sentence. When used in this way *there* is called an EXPLETIVE. Study the following italicized words:

2. *There was there* a great herd of swine feeding.—MARK v. 11.

3. But *here there* is no choice.—COLERIDGE, *The Piccolomini* v. 2. 80.

4. Only in progress is *there* life.

NOTE 1.—The same construction occurs occasionally with other intransitive verbs.

1. *There* came to the beach a poor exile of Erin.

—CAMPBELL, *Exile of Erin*.

2. Breathes *there* the man with soul so dead?—SCOTT, *Last Minstrel* vi. 1.

NOTE 2.—This construction is not to be confused with that of the adverb standing at the beginning of the sentence (out of its usual position) for emphasis.

1. *There* comes the car!

2. *There* are your books, now!

Here the adverb means "in that place," is plainly demonstrative, and in this position receives strong emphasis. The expletive *there* has no emphasis, and might be omitted, with a different arrangement of the words, without altering the meaning of the sentence.

NOTE 3.—The expletive *there* is found before infinitives, gerunds, and participles.

1. Let *there be* light.—Genesis i. 3.
2. There was no danger of *there being* trouble.
3. *There being* no school, we had a picnic.

NOTE 4.—In interrogative sentences the order of words is reversed, and the subject (if it is the interrogative element) or the verb stands before the expletive.

1. *Who is there* that believes it?
2. *Is there* a book on the table?

164. *The* is sometimes an adverb.

1. He was made *the* bolder by his discouragements.
2. We worked all *the* harder for that.
3. God send you, sir, a speedy infirmity, for *the* better increasing your folly.—SHAKESPEARE, *Twelfth Night* i. 5. 85.
4. *The* more haste *the* less speed.
5. All *the* more reason is there why I should go.
6. None *the less*, you shall stay at home.

See also *nevertheless* in *N. E. D.* The commonest use of this adverb is to join clauses of degree expressing variation in the same proportion (Sections 105b and 220).

The adverb *the* is not the same word as the article *the*. The adverb is derived from the instrumental case (*thy*) of the Old English demonstrative pronoun, of which the article was the nominative. The adverb *the* may be compared to *why*, which was the instrumental of the Old English interrogative-indefinite *what*. This use of the instrumental corresponds to the Latin ablative of degree of difference:

Quō plūra habēmus, eō cupimus ampliōra, "*The more we have, the more we want.*" (Quoted from Bennett's *Latin Grammar*, § 223.)

EXERCISE ON CHAPTER VII

Parse each of the adverbs in the following sentences, by telling its class and syntax, and, if it can be compared, mentioning its degree:

1. There let me sit beneath the sheltered slopes.

—THOMSON, *Autumn* 1049.

2. Hither haste, come, cordial soul.—MOORE.
3. Hence arose first coldness, then jealousy, then quarrel.—BULWER, *The Caxtons* viii. 6.
4. Thus we lived several years in a state of much happiness.—GOLDSMITH, *Vicar* i.
5. Undoubtedly he will relent and turn
From his displeasure.—MILTON, *Paradise Lost* x. 1093-4.
6. Down sank Excalibar to rise no more.
—LONGFELLOW, *The Spanish Student* iii. 1.
7. Why art thou wroth?—GENESIS iv. 6.
8. Wherefore is the deity so unkind?
—YOUNG, *Night Thoughts* vii. 324.
9. Demand of yonder champion
The cause of his arrival here.
—SHAKESPEARE, *Richard II* i. 3. 7-8.
10. During the whole period of my life abroad.—BYRON, *Letters*.
11. Tarry till his return home.—FIELDING, *Joseph Andrews* ii. 16.
12. The seed of the then world.—BYRON, *Cain* i. 1.
13. Him here I keep with me.—COLERIDGE, *The Piccolomini* v. 1. 20.
14. He made up his mind to help the lady.—DICKENS.
15. "Is that a name thou hast been taught to fear?" said Adrian;
"if so, I will forswear it."—BULWER, *Rienzi* i. 6.
16. "You are up very early, Mr. Nickleby."
"So are you," replied Nicholas.—DICKENS, *Nicholas Nickleby*
- i. 5.
17. I'll answer with my life for his behaviour; so tell the governor.
—SOUTHERNE, *Oroonoko* ii. 3.
18. "But she had a large heart."
"So she had."—DICKENS, *Christmas Carol* 2.
19. Where there is mystery, it is generally supposed there must also
be evil.—BYRON.
20. There lived in the fourteenth century, near Bologna, a widow
lady.—ROGERS, *Italy*.
21. His father left him well off.—BULWER, *Money* i. 2.
22. My tongue cannot impart
My almost drunkenness of heart.—BYRON, *Bride* ii. 18.
23. His right arm is bare;
So is the blade of his scimitar.—BYRON, *Siege* xxii.
24. Thrice he assay'd, and thrice in spite of scorn,
Tears, such as angels weep, burst forth; at last
Words interwove with sighs found out their way.
—MILTON, *Paradise Lost* i. 619-21.
25. I earned twice what I did before.
26. We planted the bushes right over the seeds.
27. Just outside the door she met her brother.
28. We were looking for the how, the why, the wherefore.

29. There was lack of woman's nursing,
There was dearth of woman's tears.—NORTON.
30. There is a pleasure in the pathless woods.
—BYRON, *Childe Harold* iv. 178.
31. One of these tunes, just as it had sounded from her spiritual touch, had been written down by a musician.—HAWTHORNE.
32. The spirit of local self-government, always the life-blood of liberty, was often excessive in its manifestations.—MOTLEY.
33. "Where did you come from, baby dear?"
"Out of the everywhere into here."—MACDONALD, *Baby*.
34. Who is there that we can trust?
35. They did this partly from anger, partly from fear.
36. There's nothing either good or bad
But thinking makes it so.

CHAPTER VIII

PREPOSITIONS AND PHRASES

PREPOSITIONS

165. A **PREPOSITION** is a word used to show the relation between two other words.

The preposition has come to be an important element in English. In an inflected language, the relation of a substantive to other words is often expressed by the case ending only. We have lost in a great measure our case endings, and the preposition does their work.

The preposition is a **PARTICLE**: that is, a word without inflectional changes. It is to be studied, therefore, in its syntax, i. e., its relation to other parts of the sentence.

THE COMPOSITION OF PHRASES

166. The preposition introduces a prepositional phrase, and takes for its object the word whose relation it expresses to the word which the phrase modifies.

a. The word governed by the preposition is usually a substantive.

1. She went into the *house*.
2. He threw the ball to *me*.

NOTE.—*It* after a preposition is sometimes impersonal.

1. I lead a sad life of *it*.
2. There was nothing for *it* but to turn back.
3. They were hard put to *it*.

b. In certain set phrases, the word following the preposition is an adjective.

On *high*; in *vain*; for *long*; of *old*; for *good*; at *best*; at *worst*.

There may originally have been some substantive notion after the adjective; e. g., "in a vain effort," "for a long time."

c. The principal word of the phrase is occasionally an adverb (Section 163b).

At *once*; from *there*; to *here*; till *then*.

d. The object of a preposition may be a phrase.

1. From *above the trees*; to *below the hill*; from *beyond the sea*.

Or it may be an infinitive or a gerund (Sections 245e and 253).

2. There was no choice but *to go* on.

3. I was delighted at *finding* you there.

Or it may be some other group of words.

4. God never made this world for *man to mend*.

5. She stood with *her hands full of roses*.

e. The object of a preposition may be a clause.

1. He had no notion of *what you meant*.

2. Have you told about *what you saw*?

NOTE.—The composition of a phrase is not always perfectly clear.

It [the panther] paused there an instant, with its fore quarters in the doorway, one forefoot raised, the end of its long tail waving.

Does *with* govern the three groups that follow it? Or do we cease to feel its force after the first group, and should we, then, call the second and third groups absolute (Section 88a)? In either case, the three groups describe *it* (the panther).

THE FUNCTIONS OF PHRASES

167. Prepositional phrases perform various functions in sentences.

a. The phrase may be an adjective.

1. Directly connected with its noun.

1. A hand *of iron*; a house *of straw*.

NOTE 1.—A phrase, adjective in construction, may not in meaning be a modifier.

I got two cables and a hawser on shore, with all the iron-work I could get.
—DEFOE.

With, expressing accompaniment, is equivalent to *and*: I got three things ashore,—cables, hawser, and iron-work. The first two objects are joined by the conjunction *and*; the third (in sense the object of the verb, in construction the object of the preposition) is joined to the other two by the preposition *with*. See also Section 123a.

NOTE 2.—In the sentence

1. They made no sign but this,
but this modifies *sign* as already modified by *no*: *none but this*. In
2. All the men but four were lost,
but four limits the too inclusive *all the men*.

II. The phrase may be used as a subjective complement.

2. The man was *out of humor* [compare: The man was *cross*].
3. The blossoms were almost *without number* [compare: were *numberless*].
4. My secretary is *of the best*.
5. She was *his age* [here the preposition is omitted; compare: She was *of my age*].
6. Her hair lay in a braided coil.

NOTE.—In sentence 5 the phrase seems to have the force of an adverbial predicate. A similar sentence is:

The wolf lay with her nose dropped across her four cubs.

III. The phrase may be used as an objective complement.

7. The child cried himself *to sleep* [i. e., put himself to sleep by crying].

With this compare

8. He cried himself *sick* [i. e., made himself *sick* by crying],
and see Section 118.

9. Food keeps the body *in health* [i. e., *healthy*].
10. Rust makes the sword *of no use* [i. e., *useless*].
11. We put them *to shame* [i. e., made them *ashamed*].

b. The phrase may be adverbial:

i. Expressing time.

1. They returned *in the spring*.

ii. Expressing place.

2. They staid *in Venice* a week, then went *to Rome*.

iii. Expressing manner.

3. He ran *with great speed*.

iv. Modifying an adjective.

4. Saint Elizabeth was rich *in faith*.

v. Modifying an adverb.

5. He threw the ball farther *by several rods*.

vi. In the sentences

6. He walked from New York to Yonkers,

7. From morning till night he toiled,

the phrases all modify the verbs, expressing time and place. But there is a certain interrelation of phrases, one of each pair giving the first limit of place or time, the other giving the final limit.

c. The phrase may be used as a substantive, generally the object of another preposition. Compare Section 166d.

1. The world is from *of old*.

The substantive phrase may be a subject or a subjective complement.

2. *Out of sight* is *out of mind*.

A subject phrase may be transferred to or toward the end of the sentence by the expletive *it*.

3. It is hard *for an empty sack to stand upright*.

A partitive phrase may be used as the object of the verb.

4. Give me *of your boughs*, O Cedar.—LONGFELLOW, *Hiawatha*.

That is, "some of your boughs." See Section 65.

In the following sentence the noun *ways* has three phrases in apposition to it:

5. There are but three ways of living: *by working*, *by stealing*, and *by begging*.

A phrase may stand in apposition to another phrase.

6. We turn *to what is best in human art, to the literature of Greece*.

A phrase used as the object of *said* is usually an ellipsis for an entire clause.

7. "Come again soon," I urged.

"[I shall] Not [come] before to-morrow," said my friend.

d. The phrase may be used absolutely.

1. *For my part*, I am perfectly satisfied.
2. *On the whole*, the decision was just.
3. *As for me and my house*, we will serve the Lord.—*Joshua* xxiv. 15.
4. *Between you and me*, I don't believe it.
5. You know, *by the way*, who comes to-morrow.
6. You will come, *of course*.

DOUBLE PREPOSITIONS

168. A single prepositional notion may require more than one word for its expression.

1. I went *out of* the house.

Out was probably felt at first as an adverb, with the phrase depending on it.

2. He came *instead of* his brother.

Find out the etymology of *instead*, and explain the construction in accordance with that. Study also the etymology of *because*, and the construction of such a group as *because of the weather*; compare *because of* with *by reason of*. See Section 79.

3. *According to* the paper, the rumor is true.

4. No man is correctly informed *as to* [=about] the past.—MACAULAY.

The two words *as to* may conveniently be regarded as a single preposition, since they express a single idea. Two words are written as one in *into*, *within*, *without*.

THE POSITION OF PREPOSITIONS

169. A preposition commonly stands before the word it governs, but in poetry it not infrequently comes after.

1. From peak to peak, the rattling crags *among*,
Leaps the live thunder.

2. Thy name I love
All other names *above*.

3. She must lay her conscious head
A husband's trusting heart *beside*.—BYRON.

4. She has a generous feeling toward you, your faults *notwithstanding*.

NOTE.—It will be noted that the preposition follows the word it governs in the words *wherein, whereof, whereby, hereafter, thereafter, therefore, therefor*, and the like.

The relative *that* never follows its preposition.

5. Here is the book *that* I sent *for*.

An interrogative pronoun usually precedes its preposition.

6. *What* did you do *that for*?

THE MODIFICATION OF PHRASES

170. Phrases are sometimes modified by adverbs. This is not at all irregular, since the phrase itself is an adjective or an adverbial element (Section 163c).

1. The pencil lies *exactly in the middle* of the table.
2. The dew appeared *only on bright mornings*.
3. I swam with great difficulty, *partly because of the weight* of my clothes and *partly because of the roughness* of the water.—DEFOE, *Robinson Crusoe*.

a. The phrase may be modified by an adverbial noun (compare Section 8o).

1. *Some distance* from the house stood a great tree.
2. *What* with work and *what* with worry, she was worn out in a short time. (See Maetzner iii. 344.)
3. He was twenty years of age [compare: He was twenty years old].

b. When the phrase is equivalent to an adjective or an adverb, it may sometimes be compared with *more* and *most*.

What are the books now *most in vogue* [compare: most popular]?
—LONGFELLOW.

c. Even the preposition itself may be modified. This seems natural when we remember that many prepositions originated as adverbs (Section 163c).

1. He was *almost across* the river.
2. They walked a *mile beyond* the house.
3. For her price is *far above* rubies.—*Proverbs* xxxi. 10.

EXERCISE ON CHAPTER VIII

In the following sentences, analyze the prepositional phrases (that is, tell what the different parts are), and tell how they are used. Speak also of modifiers of phrases and of prepositions.

1. Shrieks came from within the temple.
2. The time between ten and noon was given up to study.
3. I promised her to wait till then.
4. The gale had sighed itself to rest.
5. Of old sat Freedom on the heights.—TENNYSON.
6. I do not want it for long.
7. The uppermost idea with Hellenism is to see things as they really are; the uppermost idea with Hebraism is conduct and obedience. Nothing can do away with this ineffaceable difference.—ARNOLD, *Culture and Anarchy*.
8. The ground was too soft for a good game.
9. He was safe, and aware
Of a presence that turned off the balls.
—MRS. BROWNING, *Mother and Poet* xi.
10. Listen and appear to us,
In name of great Oceanus,
By the earth-shaking Neptune's mace,
And Tethys' grave, majestic pace.—MILTON, *Comus* 867-70.
11. There are who ask not if thine eye
Be on them.—WORDSWORTH, *Ode to Duty*.
12. The world is too much with us.—WORDSWORTH, *The World*.
13. Would I had been, fair Ines,
That gallant cavalier,
Who rode so gaily by thy side,
And whisper'd thee so near.—HOOD, *Fair Ines*.
14. And down the river's dim expanse—
Like some bold seer in a trance,
Seeing all his own mischance—
With a glassy countenance
Did she look to Camelot.—TENNYSON, *The Lady of Shalott*.
15. What with the sickness of Northumberland, . . .
And what with Owen Glendower's absence thence, . . .
I fear the power of Percy is too weak.
—SHAKESPEARE, *1 Henry IV* iv. 4. 14-19.
16. Other ways exist besides through me.
17. Over the fence is out.
18. We take no note of time but from its loss.
19. The games are over at our house, not here at your house.
20. Men dress their children's minds as they do their bodies, in the prevailing fashion.—SPENCER.

21. The time 'twixt six and now
Must by us both be spent most preciouslly.
 —SHAKESPEARE, *The Tempest* i. 2. 240-1.
22. He replied with a cheerful "With pleasure, sir!"
23. I was bred and born
Not three hours' travel from this very place.
 —SHAKESPEARE, *Twelfth Night* i. 2. 22-3.
24. The sea is here five hundred feet in depth.
25. They had built, some distance from the house, a fine
arbor.
26. No one ever went there except on business.
27. No one but me expected you.
28. They were rich in hope, but poor in worldly goods.
29. The river came from between high, rocky walls.
30. No great art ever yet rose on earth but among a nation of
soldiers.—RUSKIN.
31. The monument is clearly right as to the date of his death.—
LOWELL.
32. They never come home until late in September.
33. The moon shone from behind a cloud.
34. She was dressed plainly except for one magnificent jewel.
35. Until recently scholars were uncertain as regards that.
36. The causes lie partly in the character of the people, partly in
the climate.
37. He felt at peace with all mankind.
38. This, by the way, was not true.
39. The human species, according to the best theory I can form of
it, is composed of two distinct races—the men who borrow and the
men who lend.—LAMB, *Essays of Elia*.
40. How many men and women perform their daily tasks from the
highest motives alone—for the glory of God, and the relief of man's
estate?—ELIOT.
41. The country was in peril.
42. Just at that moment the sun came out.
43. For ever panting and for ever young,
All breathing human passion far above.
 —KEATS, *Ode on a Grecian Urn* 3.
44. A few miles from this point stands the castle.
45. Old Matthew Maule, in a word, was executed for the crime of
witchcraft.—HAWTHORNE, *The House of the Seven Gables* i.
46. The air was biting, and smelled of frost.—STEVENSON.
47. Mowgli sat with his elbows on his knees looking out across the
valley.—KIPLING.
48. I laughed myself almost to death.
49. He put the child to sleep.

50. There she stands,
With her foot upon the sands.
—LONGFELLOW, *The Building of the Ship* 277-8.
51. He is never happy but when he is miserable.
52. All men think all men mortal but themselves.

CHAPTER IX

CONJUNCTIONS

NOTE.—This chapter should be studied in connection with those on compound and complex sentences (Chapters XI–XV), and applications made to the examples given in those chapters.

171. **CONJUNCTIONS** are words used to join clauses, and to show the relation in meaning between them. When a sentence is contracted so that words or phrases are co-ordinate, conjunctions connect these parallel members (Section 187).

John went home and Will went home

may be thus expressed:

John and Will went home.

The conjunction, like the preposition, is a particle without inflection.

CO-ORDINATE CONJUNCTIONS

172. **CO-ORDINATE** conjunctions join elements of the same rank. They can best be studied in connection with compound sentences (Chapter XI), for they are used to connect the clauses of such sentences, and, in contractions, their parallel members.

The relations expressed by these conjunctions correspond to the relations sustained to each other by the clauses of compound sentences.

a. **COPULATIVES** connect clauses in the same line of thought (compare Section 182).

And, also, too, besides, moreover, further, furthermore, nor, etc.

b. **DISJUNCTIVES** signify that only one of the clauses connected by them can be true (compare Section 183).

Or, else, otherwise.

c. The ADVERSATIVE conjunction opposes one clause to another; the clauses express contrasting thoughts (Section 184).

But, nevertheless, notwithstanding, yet, still, while, however, only.

d. The CONJUNCTION STATING A REASON connects co-ordinate clauses one of which contains the reason or evidence for the other, or some explanation concerning it (Section 185).

For.

e. CONJUNCTIONS EXPRESSING A CONCLUSION connect members of compound sentences, one of which tells the consequence of the other, or states an inference drawn from it (Section 186).

Hence, therefore, then, accordingly, so.

NOTE 1.—A co-ordinating conjunction may join sentence elements of the same rank and purpose but different in form. In the following sentence two adjective elements describing *Bagheera* are joined by the adversative *but*, though one has an adjective for its base, the other a phrase:

It was *Bagheera*, the Black Panther, inky *black* all over *but with the panther markings showing up* in certain lights like the pattern of watered silk.—KIP-LING.

NOTE 2.—A conjunction notion is sometimes expressed by a group of words instead of a single word. *As well as* is equivalent to a copulative conjunction.

SUBORDINATE CONJUNCTIONS

173. SUBORDINATE conjunctions join subordinate clauses to the main clause of the sentence. They express relations corresponding to the kinds of subordinate clauses (Chapter XIV).

a. Place: *where, whither, whence*, etc.

b. Time: *while, when, as soon as*, etc.

c. Manner: *as*.

d. Cause: *as, because, for, since*, etc.

e. Condition: *if, unless*.

f. Concession: *though*.

g. Result: *that, so that*.

h. Purpose: *that, in order that*.

i. Degree and Comparison: *as, than*.

174. Certain subordinate conjunctions were, in an earlier period of the language, prepositions. They were often followed by *that*, and a clause appositive to *that*. In recent English the *that* has been lost after most of them, and the earlier preposition is now regarded as a conjunction, because it introduces and relates clauses, not words. The old construction is sometimes retained in poetry and very rarely in prose.

1. Ere *that* the world confuses me with those
Poor wretches.

—COLERIDGE, *The Piccolomini* iv. 7. 100-1.

2. Since *that* the heart's unbiased instinct
Impelled me to the deed.

—COLERIDGE, *The Piccolomini* iv. 4. 51-2.

3. For *that* other orators inflamed the crowd.—BULWER, *Rienzi* i. 8.

That was also combined with other subordinate conjunctions and adverbs, not originally prepositions.

4. If *that* I did not know philosophy.—BYRON, *Manfred* iii. 1.

5. Now *that* we are alone, I will impart to you the reason of my going.—IRVING, *Bracebridge Hall*.

6. Brother Ned related how *that* he was suspected to have received a love-letter.—DICKENS, *Nicholas Nickleby* ii. 6.

NOTE 1.—Compare also Chaucer:

Whan *that* Aprille, with his shoures soote,

The droghte of March hath perced to the roote.—*Prologue* 1-2.

Chaucer uses *that* with many of his subordinate conjunctions: *if that*, *while that*, *though that*, etc. There are also in the plays of Shakespeare many examples of this pleonastic *that*. We may speak of *that* as a mere particle accompanying the conjunction. We retain it in *now that*, *so that*.

NOTE 2.—The preposition followed by the demonstrative *that* and an appositional clause is still occasionally found.

I have sinned in that I have betrayed the innocent blood;
that is, "in that [respect]: [namely,] I have betrayed," etc.

Here the appositive character of the clause is plainly seen, and the substantive character of *that*. The demonstrative force having faded out of *that*, it has come to be regarded as a mere particle introducing the substantive clause (compare Section 203).

NOTE 3.—The subordinate conjunction, like the co-ordinate, may consist of a group of words. *In order that*, beginning a purpose clause, may be analyzed into the phrase, *in order*, a portion of the main clause, and *that* introducing a substantive clause in apposition with *order*. *In proportion as* is made up of a phrase, in the main clause, and the relative pronoun *as*, whose antecedent was *proportion* (see Section 220).

No longer than, *no sooner than*, *as soon as*, might be thought of as single terms, temporal conjunctions. But see Sections 218 and 219. These combi-

nations are puzzling because the words are written separately. Yet we do not hesitate to regard *because* as one word, though it is an old prepositional phrase in two words. *As long as* has become almost purely causal. The phrase "in case" is a condition particle in

1. *In case* you send, I will come to you.

Inasmuch as unites in spelling the first three words and leaves separate a fourth; the group has a causal notion in

2. *Inasmuch as* ye have done it unto one of the least of these my brethren, ye have done it unto me.—*Matthew* xxv. 40.

We may regard such groups of words as regular conjunctions in the process of making. See the introductory chapter of this book, Section 19.

CORRELATIVES

175. Conjunctions sometimes occur in pairs, called **CORRELATIVES**. Some of the co-ordinate conjunctions thus related are:

a. Copulatives: *both . . . and; not only . . . but also; alike . . . and; what . . . what; as well . . . as; neither . . . nor; at once . . . and.*

NOTE.—*But* in *not only . . . but also* is only superficially adversative; that is, it is adversative only as regards the form of *but also*; it does not express adversative relation between the words or parts joined.

He is *not only* kind *but also* just.

The connection between the predicate adjectives is copulative; two traits are expressed. *But* is adversative merely to the restrictive notion in *only*.

b. Disjunctives: *either (or) . . . or; either . . . else; whether . . . or.*

NOTE 1.—In the following sentences *neither* and *either* are added pleonastically to the assertion for emphasis. See Maetzner iii. 349, 356.

1. I'll not go to bed, nor to the devil *neither*.—GOLDSMITH, *The Good-Natur'd Man* i.

2. I'll venture Miss Jennie against Baldface, or against Hannibal, *either*.—FIELDING, *Joseph Andrews* i. 16.

NOTE 2.—The change of indefinite pronouns into correlatives of conjunctions is shown in the following sentences. The indefinite was at first the base of the construction, and the nouns were appositive to it; then the more definite terms (i. e., the nouns) assumed the more important place in the mind, and the indefinite was subordinated into a mere correlative of the conjunction.

1a. I found *both* [i. e.]: your hat and your gloves.

b. I found *both* your hat *and* your gloves.

2a. *Either* [=one of them], Mary or Alice, will come.

b. *Either* Mary or Alice will come.

3a. He knows *whether* [=which of the two], Mary or Alice, is coming.

b. He knows *whether* Mary or Alice is coming.

c. Subordinate conjunctions are often correlative with adverbs in the main clause. The adverb expresses the same notion (time, place, manner, concession, etc.) as the conjunction.

Then . . . when; there . . . where; therefore . . . because; scarcely (hardly) . . . when (before); so . . . that; as (so) . . . as; yet . . . though.

1. *Though* cold is my heart, *still* it lingers with you.
—BYRON, *When I Roved a Young Highlander*.
2. *Though* my hopes have failed, *yet* they are not forgot.—BYRON.

INTRODUCING CONJUNCTIONS

176. Conjunctions are used not only to connect but also to introduce sentences and clauses.

a. The co-ordinate conjunction at the beginning of the sentence shows the relation of the thought to be expressed in that sentence to the line of thought that has preceded it. The rhetorician classes such conjunctions among "transitional words."

1. "May I see the letter?"
"Yes, I think this is the wording. *But* I did not mean to tell you what cause of charity it was."
2. *And* [i. e., to go on with the account of what happened] when he was set, his disciples came unto him.—*Matthew* v. 1.

b. The subordinate conjunctions *that*, *lest*, *whether*, *if*, are frequently introductory particles for substantive clauses (compare Section 203).

c. The particles *as* and *for* may introduce words into the sentence, especially appositives, and subjective and objective complements (Sections 58b, 76, 82, 108, 110).

1. Man is not represented *as* an animal formed for society.—FIELDING.
2. I had no loves, no wishes, knew myself
Only *as* his—his daughter.—COLERIDGE, *Piccol.* ii. 7. 68-9.
3. The unthinking have censured this *as* partiality.
4. They knew him *for* a friend.

CHAPTER X

INTERJECTIONS AND EXCLAMATORY SENTENCES

CLASSES OF INTERJECTIONS

177. INTERJECTIONS are hardly parts of speech, though they are conveniently considered under that head; for many of them are not properly words at all. True interjections are sounds or combinations of sounds used to express emotion and not definite ideas. Grammatically they are always independent, i. e., unnecessary to the structure of the sentence, though, like other absolute constructions, they are related to its meaning.

a. Interjections may be roughly classed under the following heads:

- i. Those that express
Pain: *Oh! Alas! Ah!*
Joy: *Oh! Ah!*
Surprise: *Ha! Oh!*
Contempt or indignation: *Fie! Fudge! Pshaw!*
Consideration or doubt: *Hum!*
- ii. Emphatic expressions: *By Jove! Goodness! Mercyl!*
- iii. Invocations and calls: *Ho! Holloa! O!*
- iv. Quieting words: *Hush! Hist!*
- v. Onomatopoeic words: *Ding-dong! Bang! Bing!*
- vi. Rhyming and alliterative words: *See-saw! Tip-top! Hoity-toity!*

b. Various parts of speech appear as interjections.

- i. Adverbs: *Well! How! Why! Indeed!*
- ii. Verbs: *See! Help! Behold!*
- iii. Nouns: *Bother! Nonsense! Peace! Goodness!*
- iv. Adjectives: *Good!*

c. Substantives may accompany interjections (Section 88e); also other expressions:

- i. Phrases: *Fie on you!*
- ii. Epithets: *Oh, you little rogue!*

EXCLAMATORY SENTENCES

178. Exclamatory sentences are frequently elliptical in form, because the emotion of the speaker or writer makes him disinclined to use unnecessary words in the expression of his feeling. The verbs, nouns, and adjectives mentioned above as found in interjectional use (Section 177b), may be elliptical sentences; the verbs being imperatives, *Bother!* standing for "What a *bother* it is!" and *Good!* for "That is a *good* thing!" King Richard III, lame, defeated, deserted, in danger of capture and execution, does not stop to make the grammatically complete sentence,

1a. I need a horse; I would give my kingdom for a horse,
but calls out,

1b. A horse! a horse! my kingdom for a horse!
—SHAKESPEARE, *Richard III* v. 4. 13.

Cowper does not prosily remark,

2a. I long for a lodge in some vast wilderness,
but expresses his longing in the phrase,

2b. Oh, for a lodge in some vast wilderness!
The desire for a contented mind is more strongly voiced by

3a. Oh, for a calm, a thankful heart!
than it could be by the complete sentence,

3b. I long for a calm and thankful heart.

For other contractions of the sentences expressing emotion, see Section 230.

NOTE.—For elliptical exclamatory sentences, see also Strong, Logeman, and Wheeler, *History of Language*, Chapter VI, "The Fundamental Facts of Syntax."

179. The exclamatory sentence is not infrequently introduced by an intensifying expression, like *what a* or *how*, or by an interrogative pronoun (Sections 97d and 106).

1. *What a* fine day it is!
2. *How* it rains!
3. *Who* would believe it!

In such sentences there is frequently a change of word order.

4. *How are the mighty fallen!*—2 *Samuel* i. 19, 25.

5. *How wonderful is Death,*
Death and his brother, Sleep!

—SHELLEY, *Queen Mab* i.

EXERCISE ON CHAPTER X

Make the following elliptical exclamatory sentences into grammatically complete declarative sentences, and note the loss of force:

1. But she is in her grave; and oh,
The difference to me!—WORDSWORTH, *Lucy*.

2. Up, guards! and at them!

3. Alas, both for the deed and for the cause!

4. O for that warning voice, which he who saw
The Apocalypse heard cry in heaven aloud!

—MILTON, *Paradise Lost* iv. 1-2.

5. Grovel in the dust!—crouch—crouch!—wild beast as thou art!

—BULWER, *Rienzi* i. 12.

6. Peace! No more!

7. But O for the touch of a vanish'd hand,
And the sound of a voice that is still!—TENNYSON.

8. Oh, lovely Spain! renown'd, romantic land!

—BYRON, *Childe Harold* i. 35.

9. Up and off!

10. Away with you!

11. Here goes!

12. Now for it!

13. You a soldier!

14. As if I could have been guilty of that!

15. Six years away!

16. You my cousin!

17. Well! and is this the great front of Versailles? What a huge
heap of littleness!—GRAY, *Letter to West*, May 22, 1739.

18. Fire!

19. Water!

20. More!

CHAPTER XI

COMPOUND SENTENCES

180. The following definitions will explain terms found in the succeeding chapters, not already defined nor to be defined in the chapters themselves:

a. A **CLAUSE** is a part of a sentence containing a subject and a predicate. Because of an ellipsis, one of these essential parts may be suppressed; but in its full grammatical form the clause is an assertion.

b. A clause is **INDEPENDENT** when it is not subordinate to another clause or part of another clause; when the assertion it makes does not limit another thought, or modify an idea.

I shall go home, but my brother is going to Chicago.

Here two separate assertions are made: one about *I*, the other about *my brother*. Neither assertion is made dependent on the other.

c. **DEPENDENT** clauses are explained in Section 189, note.

d. A **SIMPLE SENTENCE** is one that consists of a single subject and a single predicate. But either the subject or the predicate of a simple sentence, or both of them, may be compound.

1. I had a pleasant journey to New York.

2. The pictures came safely by express, and have been examined with satisfaction.

COMPOUND SENTENCES

181. A **COMPOUND SENTENCE** contains two or more independent clauses. These clauses may be joined by co-ordinate conjunctions (Section 172), or placed side by side without formal connection. In the latter case, the thought relation of the two sentences is to be determined by the general sense or by the

context. The various relations which the clauses may bear to one another are discussed under the five sections following.

CLAUSES IN THE SAME LINE OF THOUGHT

182. The clauses may be in the same line of thought. The conjunction employed to connect such clauses is most commonly *and*, though other conjunctions with the same meaning are found (Section 172a).

a. These clauses are regularly used for the enumeration of details in description, and of events that succeed one another, or occur at the same time.

The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,

And the day is dark and dreary.—LONGFELLOW, *The Rainy Day*.

b. The second clause may repeat, for the sake of clearness, what has been said in the first.

1. Nature comes home to one most when he is at home; the stranger and the traveler finds her a stranger and a traveler also.—JOHN BURROUGHS.

2. A book without art is simply a commodity; it may be exceedingly valuable to the consumer, very profitable to the producer, but it does not come within the domain of pure literature.—THOMAS WENTWORTH HIGGINSON.

The second clause may express the same thought as the first from another point of view.

3. Nothing sooner inspires people with confidence in a business man than punctuality, nor is there any habit which sooner saps his reputation than that of being always behind time.

c. The compound sentence may begin or end with a clause summarizing briefly or naming the notion or thing more fully described by the rest of the sentence.

1. I fear you will laugh when I tell you what I conceive to be about the most essential mental quality for a free people, whose liberty is to be progressive, permanent, and on a large scale; it is much stupidity.—WALTER BAGEHOT.

2. All was confusion; children cried, women screamed, men shouted, dogs barked, and poultry flew cackling about.

d. Even opposites may be joined by *and*, which sometimes seems to mean almost the same as *but* (see Section 172b).

God made the country *and* man made the town.—COWPER, *Task*.

e. A clause is sometimes joined to (1) an imperative or (2) an elliptical clause by *and*. The imperative here has the force of a conditional dependent clause (Section 213).

1. Delight thyself also in the Lord, *and* he shall give thee the desires of thy heart.—*Psalms* xxxvii. 4.

This means, "If thou delightest thyself in the Lord, he shall," etc.

2. For yet a little while, *and* I will avenge the blood of Jezreel on the house of Jehu.—*Hosea* i. 4.

This means, "There shall be yet a little while."

NOTE.—Two imperative clauses balance in

Waste not, want not.

The first has conditional force, and the second declarative: i. e.,

If you waste not, you shall not want.

EXERCISE

Notice the form of the clauses in the following sentences, and their relation to each other:

1. God reigneth over the heathen; God sitteth upon the throne of his holiness.—*Psalms* xcvii. 8.

2. Converse with a mind that is grandly simple, and literature looks like word-catching.—EMERSON, *The Over-Soul*.

3. Descend, and follow me down the abyss.

—SHELLEY, *Prometheus Unbound* iii. 1. 53.

4. Adorn but man with freedom,

And proud he braves the gaudiest slaves.—MOORE.

5. They touch our country, and their shackles fall.—COWPER.

6. I can no more go out and come in: also the Lord hath said unto me, Thou shalt not go over this Jordan.—*Deuteronomy* xxxi. 2.

7. Cease then, nor order imperfection name.

—POPE, *Essay on Man* i. 281.

8. His limbs were sheathed in flexible mail, while his feet rested in plated shoes.

NOTE.—It may perhaps be contended that this sentence, like nos. 9 and 14 below, has strictly the form of a complex sentence; yet, on the other hand,

both parts of the sentence are of equal importance. *While* may here be taken as meaning, "and all the while."

9. Glossy hammock-cloths concealed the persons of those who were on deck, while the close bulwarks gave the brigantine the air of a vessel equipped for war.—COOPER.

10. Tell me what you like and I will tell you what you are.

11. Angels of Life and Death alike are his;

Without his leave they pass no threshold o'er.

—LONGFELLOW, *The Two Angels*.

12. The glossary is, of course, full of errors; neither was Mr. Pinkerton more happy in the way of conjectural illustration.—SCOTT, *Minstrelsy* i. 74.

13. With full assent

They vote: whereat his speech he thus renews.

—MILTON, *Paradise Lost* ii. 388-9.

NOTE 2.—In sentence 13 the conjunction gives some notion of time: "and immediately."

14. C. [Carlyle] shows you how every-day matters unite

With the dim transdiurnal recesses of night;

While E. [Emerson], in a plain, preternatural way,

Makes mysteries matters of mere every day.

—LOWELL, *A Fable for Critics*.

15. To suffer and to do, that was thy portion in this life, that was thy destiny; and not for a moment was it hidden from thyself.—DEQUINCEY, *Joan of Arc*.

16. Did you say "wrong'd"? Prove it, and life shall grow

One prayer for thy reward and his forgiveness.

—BULWER, *Richelieu* iii. 1.

ALTERNATIVES

183. The clauses may present a choice or alternative. The conjunction is commonly *or* (Section 172b); the correlative pairs are *either . . . or*, *neither . . . nor*, *whether . . . or* (Section 175b). Study the following:

1. Either pay that, or we will seize on all.

—MARLOWE, *Jew* i. 322.

2. Let life be short, else shame will be too long.

—SHAKESPEARE, *Henry V* iv. 5. 23.

3. I have sat in the stocks for puddings he has stolen, otherwise he had been executed.—SHAKESPEARE, *Two Gentlemen* iv. 4. 34.

4. Am I right, am I wrong?—CARLYLE, *Past and Present* ii. 15.

5. Come down and help us, Rustum, or we lose.

—M. ARNOLD, *Sohrab and Rustum* 219.

6. Can the fig tree, my brethren, bear olive berries? either a vine, figs?—*James* iii. 12.

ADVERSATIVES

184. The clauses may stand to each other in adversative relation: that is, they may present thoughts set in opposition to one another. The typical conjunction is *but* (Section 172c).

1. Small showers last long, but sudden storms are short.

—SHAKESPEARE, *Richard II* ii. 1. 35.

2. Little joy have I

To breathe this news, yet what I say is true.

—SHAKESPEARE, *Richard II* iii. 4. 81-82.

3. I am cut off from before thine eyes; nevertheless thou heardest the voice of my supplication.—*Psalms* xxxi. 22.

4. And Moses said, Let no man leave of it till the morning. Notwithstanding, they hearkened not unto Moses; but some of them left of it until the morning.—*Exodus* xvi. 19-20.

5. I have not seen her since our quarrel; however, I expect to be recalled every hour.—SHERIDAN, *The Rivals* ii. 1. 74-6.

6. Laws die; books never.—BULWER, *Richelieu* i. 2.

7. The rich have two sources of wealth, whereas the poor have but one.

An adversative notion is suggested by *though*.

8. You come, *though*, to the castle.

—COLERIDGE, *Wallenstein* iii. 7. 82.

The adversative clause may contradict an inference that might be drawn from the first clause, but which is not stated.

9. All healthy people like their dinners [inference: they live, then, to eat]; but their dinner is not the main object of their lives.—RUSKIN.

CLAUSES THAT STATE A REASON

185. One clause in the compound sentence may explain the reason why the statement made in the other is true. The typical conjunction is *for* (Section 172d).

1. For man to tell how human life began
Is hard; for who himself beginning knew?

—MILTON, *Paradise Lost* viii. 250-1.

2. You may be gone; it is not good you tarry here.

—SHAKESPEARE, *Merry Wives* i. 4. 117.

3. We still may lead
The new light up, and culminate in peace;
For Solomon may come to Sheba yet.
—TENNYSON, *The Princess* ii. 326-28.
4. In the elder days of art
Builders wrought with earnest care
Each minute and unseen part;
For the gods see everywhere.—LONGFELLOW, *The Builders*.
5. Always pay; for first or last you must pay your entire debt.—EMERSON.
6. Be clean; for the strength of the hunter is known by the gloss of his hide.—KIPLING, *The Jungle Book*.

NOTE.—*For* frequently introduces a subordinate causal clause (Section 210). It is often difficult to decide whether the clauses are co-ordinate, or whether the causal clause is dependent; and therefore whether *for* is a co-ordinate or a subordinate conjunction. One must determine in each case whether the writer intended the clauses to stand independently or not. The punctuation will often help us to decide the closeness of the relation. Two independent clauses are likely to be separated by a semicolon; a dependent causal clause is likely to be separated from the principal member by a comma only.

CLAUSES ONE OF WHICH STATES THE CONSEQUENCE OF OR AN INFERENCE FROM THE OTHER

186. One of the clauses of a compound sentence may give the consequence of the fact stated in the other. Some conjunction meaning "therefore" will connect them, if they are connected at all (Section 172e).

1. Thy father slew my father; therefore die.
—SHAKESPEARE, 3 *Henry VI* i. 3. 47.
2. We have no slaves at home; then why abroad?—COWPER, *Task*.
3. I have seen all the works that are done under the sun; and behold, all is vanity and vexation of spirit.—*Ecclesiastes* i. 14.
4. The law is just—most reasonable—I framed that law myself—I will maintain That law!—KNOWLES, *Virginus* iii. 3.
5. He did not keep his appointment; hence he must be ill.

THE GROUPING OF CLAUSES

187. The clauses of a compound sentence may not all have the same relations; they may be grouped.

1. Few and short were the prayers we said,
And we spake not a word of sorrow;

But we silently gazed on the face of the dead,
And we bitterly thought of the morrow.

—CHARLES WOLFE, *The Burial of Sir John Moore*.

The first and second lines are in the same line of thought ("and") and so are the third and fourth ("and"). The first pair and the second pair are in contrast ("but"). Notice, also, how the punctuation groups the verses.

Study the following sentences:

2. The trees have formed their buds in autumn every year since trees first waved; yet you will find that the great majority of persons have never made that discovery but suppose that nature gets up those ornaments in spring.—HIGGINSON.

3. Three sisters they are, of one mysterious household; and their paths are wide apart; but of their dominion there is no end.—DE-QUINCEY, *Levana and Our Ladies of Sorrow*.

4. Marble columns may, indeed, moulder into dust, time may erase all impress from the crumbling stone, but their fame [i. e., that of Adams and Jefferson] remains; for with American liberty it rose, and with American liberty only can it perish.—WEBSTER, *Adams and Jefferson*.

NOTE.—The relation of the clauses in the last sentence may be indicated thus, the letters A-E standing for the clauses of the sentence in their order: A and B are in the same line of thought; if a conjunction were used between them, it would be *and*. C expresses a contrast to AB, and is joined to AB (not to B alone) by the adversative *but*. D and E are in same line of thought, and are joined by *and*. D and E are related to C through the conjunction *for*, and explain the reason why the fame of these men is immortal.

THE CONTRACTION OF COMPOUND SENTENCES

188. Compound sentences are often contracted by the omission of parts readily understood or supplied, so that one or more of the clauses is incomplete. Some sentences of this sort are said by grammarians to be simple, with compound members; for we are no longer conscious of the clauses that have been made elliptical. These compound members are joined by conjunctions, just as the clauses of compound sentences are joined, and may readily be expanded into complete clauses. Any member may be compound—subject, verb, complement, modifier, phrase.

1. Speak truth and [speak] the whole truth.

—SHELLEY, *The Cenci* v. 2. 4.

2. I am not afraid of you, nor [am I afraid of] them, neither.

3. She is a free-born maid, and [she is] not a slave.—JERROLD.
4. I heard some one talking, and [I heard someone talking] passionately, too.—COLERIDGE.
5. They not only forgave but [they] applauded him.—MACAULAY.
6. Death but entombs the body; life, [entombs] the soul.
—YOUNG, *Night Thoughts* iii. 458.
7. They made an exile, [they made] not a slave, of me.
—BYRON, *Dante* i.
8. I have both glorified it and [I] will glorify it again.—*John* xii. 28.
9. But they . . . neither marry nor are [they] given in marriage.
—*Luke* xx. 35.
10. From you sounded out the word of the Lord not only in Macedonia and Achaia, but also [from you it sounded out] in every place.
—*1 Thessalonians* i. 8.

11. I pitied thee,
[I] Took pains to make thee speak, [I] taught thee each hour
One thing or [I taught thee] other.

—SHAKESPEARE, *The Tempest* i. 2. 353-55.

NOTE.—In such sentences as 3 and 7 above, the expansion into two complete clauses is necessary in analysis, since one clause is negative, and the other is not. Other sentences of this sort are:

1. I am not sad, but happy.
 2. It was coffee and not wine that I drank.
- No separation and expansion are possible in such expressions as
3. He is one and twenty to-day,
- where the numeral is practically one word.

PARENTHETICAL CLAUSES

189. Independent clauses are sometimes thrown into the sentence after the fashion of absolute expressions (Section 87). They are not grammatically connected with the sentence proper, and merely serve to emphasize or qualify the assertion in general, or to express the writer's feelings about the matter, or the relation of the reader to the statement, or some other accompanying notion. They are more or less parenthetical, and are set off from the sentence proper in writing by some punctuation, and in speaking by some intonation. Such clauses may be called PARENTHETICAL CLAUSES.

1. You have a gift, sir (thank your education),
Will never let you want.—JONSON, *Volpone* v. 1.
2. I provided, you see, for that chance.
3. You will be reasonable, I am sure, about this matter.
4. They came, it seems, too late to meet her.
5. It is, I imagine, much too early in the season.

6. You shall never (so help you truth and heaven!)
Embrace each other's love.

—SHAKESPEARE, *Richard II* i. 3. 183-184.

7. And, what is more important, we shall reach the end of our journey early in the evening.

NOTE.—In the last sentence, many grammarians call *what* a relative pronoun with the main clause for its antecedent, comparing "a thing which is more important." The clause is rather, probably, a parenthetical independent clause, originally a question, from which the interrogative force has disappeared. (Compare Section 51, note.)

8. Take it all in all, he was a rare man.

9. He thinks, I believe, that you are at home.

10. I stake my fame (and I had fame)

Upon this cast.—BYRON.

11. The soul of the whole world's history, it may justly be considered, were the history of these.—CARLYLE.

12. Milton, it is said, inherited what his predecessors created.—MACAULAY, *Milton*.

EXERCISE ON CHAPTER XI

Point out the independent clauses in the following sentences and explain their relation to each other:

1. The silent guests still bent around,
For still they seem'd to hear.—SCOTT, *Minstrelsy*.
2. Honour the Lord with thy substance, and with the first fruits of all thine increase: so shall thy barns be filled with plenty, and thy presses shall burst out with new wine.—*Proverbs* iii. 9-10.
3. Awake, arise, or be forever fallen.
—MILTON, *Paradise Lost* i. 330.
4. They are at hand, to parley or to fight;
Therefore prepare.—SHAKESPEARE, *John* ii. 1. 78-79.
5. I heard a voice whisper him; I knew the voice, and then they both went out by the back way; so I stole down, and went out, and listened.—BULWER, *Ernest Maltravers* i. 4.
6. The friend (it was a woman) sobbed.—LEWES, *Goethe* ii. 241.
7. The following pages will, it is hoped, furnish evidence for such a judgment.—MACAULAY, *Essays*.
8. In the temper of Bacon—we speak of Bacon the philosopher, not of Bacon the lawyer and politician—there was a singular union of audacity and sobriety.—MACAULAY, *Bacon*.
9. The Gaelic or Irish bards, we are also aware, occasionally strolled to the Lowlands.—SCOTT, *Minstrelsy* i. 31.

10. The position held by the corps of dragoons, we have already said, was a favorite place of halting with their commander.—COOPER, *The Spy* xvi.

11. The first attempt of the season, I suspect, had failed in a more secluded place under the hill; so the pair had come up nearer the house for protection.—BURROUGHS, *Birds and Bees*.

12. A little weeping would ease my heart;

But in their briny bed

My tears must stop, for every drop

Hinders needle and thread.—HOOD, *The Song of the Shirt*.

13. Occupy a youth early and wisely in agriculture or business, in science or literature, and he will never think of war otherwise than as a calamity.—RUSKIN.

14. The people are like the sea, and orators are like the wind.

NOTE.—If the conjunction were *but* instead of *and*, how would the meaning of the sentence be changed?

15. The mellow year is hastening to its close;

The little birds have almost sung their last;

Their small notes twitter in the dreary blast.

16. One lackey carried the chocolate pot into the sacred presence; a second milled and frothed the chocolate with the little instrument he bore for that function; a third presented the favored napkin; a fourth (he of the two gold watches) poured the chocolate out.—DICKENS, *A Tale of Two Cities*.

17. But hospitality must be for service and not for show, or it pulls down the host.—EMERSON.

18. A fool speaks all in his mind, but a wise man reserves something for hereafter.

19. You shall not die; France needs you.

20. There was not a nook or corner in the whole house fit to lodge any respectable ghost; for every part of it was as open to observation as a literary man's character and condition, his figure and estate.—HOLMES.

21. Either the well was very deep or she fell very slowly.—L. CARROLL, *Alice in Wonderland*.

22. Faithful are the wounds of a friend, but the kisses of an enemy are deceitful.

23. He looked at her, as a lover can;

She looked at him, as one who awakes:

The past was a sleep, and her life began.

—BROWNING, *The Statue and the Bust*.

24. Mr. Gladstone pointed out, in a speech at Paris,—and others have pointed out the same thing,—how necessary is the present great movement toward wealth and industrialism.—ARNOLD, *Culture and Anarchy* i.

25. Scientifically I could never be made to understand (yet have I taken some pains) what a note in music is.—LAMB, *Essays of Elia*.

26. I was not so sure, for to me there was something equivocal in his air and bearing.—STEVENSON, *The Amateur Emigrant*.

27. He was a Homeric talker, plain, strong, and cheerful; and the things and the people of which he spoke became readily and clearly present to the minds of those who heard him.—STEVENSON, *The Amateur Emigrant*.

28. You are made, believe it,

If you can see her.—JONSON, *The Alchemist* i. 2. 353-4.

CHAPTER XII

COMPLEX SENTENCES—ADJECTIVE CLAUSES

COMPLEX SENTENCES

190. A COMPLEX SENTENCE contains one independent clause and one or more dependent clauses.

A compound sentence containing dependent clauses is sometimes called COMPOUND-COMPLEX.

A SUBORDINATE or DEPENDENT clause is one that has the construction of a part of speech—an adjective, an adverb, or a noun.

NOTE.—A dependent or subordinate clause is one used (a) as an adjunct to some word in the main clause, or (b) as an element in the construction of the main clause, or (c) to limit in some way the thought expressed in the main clause.

1. I have no books *that you care for*.
The dependent clause is an adjunct of *books*.

2. *That you care for books* is evident.
The subordinate clause is the subject of *is*.

3. You will like this *if you care for poetry*.
The subordinate clause limits the thought in the main clause by imposing a condition.

A subordinate clause may also be subordinate to a clause already dependent.

4. I shall be sorry if you come *while I am away*.

Complex sentences will be studied under three divisions:

- a. Those containing adjective clauses (Chapter XII).
- b. Those containing substantive clauses (Chapter XIII).
- c. Those containing adverbial clauses, as those of time, place, condition, etc. (Chapter XIV).

ADJECTIVE CLAUSES: DETERMINATIVE AND DESCRIPTIVE

191. An ADJECTIVE CLAUSE is one used as the adjunct of a noun or pronoun. It may be DETERMINATIVE or DESCRIPTIVE.

- a. Determinative clauses are demonstrative in their nature.

The Mr. Allen *that is passing* was on the car yesterday.

The clause points out this Mr. Allen from all others; it was he, and no other Mr. Allen, that was on the car. The clause is demonstrative.

b. The descriptive clause gives an additional fact about the person or thing of whom or of which it speaks. It is usually parenthetical in punctuation and intonation.

Mr. Allen, *who* [=and he] *is passing*, was on the car yesterday.

The adjective clause merely gives a second piece of information about Mr. Allen.

For the distinction between *who* and *that*, see Section 51.

ADJECTIVE CLAUSES INTRODUCED BY RELATIVE PRONOUNS

192. An adjective clause may be related to the word it modifies through a relative pronoun (compare Section 51).

The relative pronoun has two offices. As a pronoun, it has some substantive syntax in the adjective clause of which it is a part; and its special duty as a relative is to connect the clause to its antecedent in the main clause.

1. The enemy that sowed them was the devil.

That is the subject of the verb *sowed*, and connects the adjective clause to its antecedent, *enemy*.

Explain the two uses of the relatives in these sentences:

2. Thine only gift hath been the grave
To those that worshipp'd thee.—BYRON, *Ode to Napoleon* ii.
 3. What is it that thou dost see?—BYRON, *Manfred* ii. 1.
 4. I continued a great while in the delight of those things which were seen and sold at our fair.—BUNYAN, *The Pilgrim's Progress*.
 5. The wild boar, which abounds in some parts, is a dangerous enemy.
 6. The righteous gods, whom I have sought to please,
Will succor Cato.—ADDISON, *Cato* v. 2. 27-8.
 7. A people whom I have not known shall serve me.—*Psalms* xviii.
- 43.

193. The relative pronoun *that* may be omitted. In regular English idiom this occurs only in determinative clauses, and when *that* is the object of a verb or a preposition.

1. I have lost the book you gave me.
2. It is the man you introduced us to.

But in poetry the omitted relative is often the subject of the verb.

3a. 'Tis distance lends enchantment to the view.

—CAMPBELL, *The Pleasures of Hope*.

This means,

3b. It is distance *that* lends enchantment.

Supply the relatives in these sentences:

4. I have a grief admits no cure.—SOUTHERNE, *Oroonoko*, ii. 1.

5. I know a charm shall make thee meek and tame.

—SHELLEY, *The Cenci* i. 3. 167.

6. 'Tis faith disarms destruction.—YOUNG, *Night Thoughts* iv. 726.

7. I'm not that abject wretch you think me.

—OTWAY, *Venice Preserved* i. 1. 3-4.

8. And all our church can teach thee shall be taught.

—BYRON, *Manfred* iii. 1.

9. My lips seemed rigid as those I looked at.—WARREN, *Diary* ii. 1.

10. There be some have an over-early ripeness in their years, which fadeth betimes.—BACON, *Of Youth and Age*.

194. The relative *which* is sometimes used as an adjective (Section 52).

When thou fallest must Edward fall: *which* fate Heaven forbend.

a. *Which* may have for its antecedent a clause or a part of a clause.

Those that fly may *fight again*,

Which he can never do that's slain.—BUTLER, *Hudibras* iii. 3. 242-3.

See also the example above under Section 194.

NOTE.—*Which* rarely relates to some word not a noun or pronoun. Its antecedent is an adjective in

He seemed to them *insane*, *which* he certainly was not.

b. Concerning the use of *what* as a so-called relative referring to an entire clause, see Section 189, sentence 7.

195. The adjective clause may be introduced by *as* in the syntax of a relative pronoun. This *as* follows clauses containing some correlative term—*such*, *same*, *as few*, or *as many*. This

relative *as* must, of course, have some substantive construction in the dependent clause (Section 53).

1. Never shall we hear again such speeches *as* those were.

Here *as* is a subjective complement after *were*, its antecedent is *such speeches*, and its correlative is *such*.

2. I use the same books *as* my sister uses.

Here the antecedent is *the same books*; the correlative of *as* is *same*.

As follows the correlative *so* and the antecedent *so much* in

3. *So much* has passed between us *as* must make me bold, her fearful.

NOTE 1.—In the British dialects *as* as a relative pronoun is much more common than in the standard speech, and often without a correlative term (Section 53).

1. Those *as* sleep and think not on their sins,
Pinch them.—SHAKESPEARE, *Merry Wives* v. 5. 57–8.
2. I am honly a waiter *as* waits on the Heighty.—H. D. TRAILL, *A Manly Protest*.

NOTE 2.—The former correlative of *such* was *which*.

1. Whan that Aprille with his shoures soote
The droghte of March hath perced to the roote,
And bathed every veyne in *swich* licour
Of *which* vertu engendred is the flour.—CHAUCER, *Prologue* 1–4.
That is, “*such* [= *that*] liquor from the energy of which the flower is born.”
2. I heard him say that our religion was naught, and *such* by *which* a man could by no means please God.—BUNYAN, *The Pilgrim's Progress*.

Find the construction of *as* in each of the following sentences, and the correlative term in the main clause to which it goes back; also note the construction of the correlative:

4. It was made of the same stuff *as* my gloves.
5. Bees like the same odor *as* we do.—LORD AVEBURY.
6. She should be clothed in such silk *as* his waistcoat was made of.—STEELE.

7. In a celestial vision I beheld
A crucifix in the sun, of the same substance
As is the sun itself.—LONGFELLOW, *2 Michael Angelo* iii. 1.
8. I have not as many books *as* you.
9. We are such stuff
As dreams are made on [= of].

—SHAKESPEARE, *The Tempest* iv. 1. 156–57.

10. As many as touched were made perfectly whole.—*Matthew* xiv. 36.

11. He came the same day as I came.

This *as* may sometimes be supplanted by one of the ordinary relatives, particularly after *same*.

12a. I use the same books *as* you do.

b. I use the same books *that* you do.

13a. The same *as* she receives.

b. The same *which* she had received.—SCOTT.

NOTE 3.—An ellipsis occurs in

[Such] A noise as [is the noise] of a battery suddenly broke the silence.

NOTE 4.—*As*, like *which* (Section 194a), may have an entire clause for its antecedent. Such a clause may be so loosely connected as to seem absolute.

He was an Englishman, *as* they perceived by his accent.—MISS EDGEWORTH.

196. The adjective clause after a negative main clause may be introduced by the relative *but*, equivalent to the relative *that* (or *who*) plus *not* (Section 53).

1. [There was] Not one *but* was prepared.

2a. Not a man *but* felt the terror in his hair.

This means:

2b. There was not a man *that* did *not* feel the terror in his hair.

3. There is nothing *but* is related to us, *that* does not interest us.
—EMERSON.

ADJECTIVE CLAUSES INTRODUCED BY SUBORDINATE CONJUNCTIONS

197. The adjective clause may be related to the word it modifies through a subordinate conjunction. This conjunction expresses the same notion (time, place, cause) as the noun to which the clause relates; hence its correlation with that noun.

a. Some of these subordinate conjunctions are adverbs in form, as *where*, *whence*, *whither*, *when*, *why*. These are interchangeable with phrases containing relative pronouns.

1. Rude as the rocks *where* [= on which] my infancy grew.—BYRON.

2. The hour *wherein* [= in which] I shall proceed.

—MARLOWE, *Jew* iv. 1669.

3. Transfer your thoughts to the city . . . *where*, suppose they speak.

—JONSON, *Every Man Out of His Humour* ii. 1.

4. The reasons *why* the seven stars are no more than seven, is a pretty reason.—SHAKESPEARE, *Lear* i. 5. 38-39.

5. Wizards know their times . . .

The time of night *when* Troy was set on fire.

—SHAKESPEARE, *2 Henry VI* i. 4. 18-20.

6. There is a river, the streams *whereof* shall make glad the city of God.—*Psalms* xlv. 4.

7. I have known *when* there was no music with him but the drum.
—SHAKESPEARE, *Much Ado* ii. 3. 13.

NOTE 1.—This is equivalent to saying, "I have known the time when," etc.

8. His grief *when* he learned the news was pitiable.

NOTE 2.—This is equivalent to "The grief which he felt when," etc.

9. The oath *as* it stands is a religious test.

NOTE 3.—This is equivalent to saying,

1. The present oath is a religious test.

With the above compare these:

2. This was the period *in which* Goethe was born.—LEWES, *Goethe* i. 2.

3. The evening *on which* the duke landed.—MACAULAY.

b. The conjunction *that* may be used for *when*, *why*, *where*.

1. Every day *that* she saw him, her woman's heart throbbed with pity.—WARREN.

2. This is the reason *that* I sent for thee.—MARLOWE, *Jew* v. 2152.

3. I will not hear them in the time *that* they cry unto me for their trouble.—*Jeremiah* xi. 14.

4. In the day *that* thou eatest thereof thou shalt surely die.—*Genesis* ii. 17.

The conjunction is occasionally omitted.

5. Rear it in the place your father's stands.

—SHAKESPEARE, *3 Henry VI* ii. 6. 86.

6. Do this the way I do it.

7. On the day Parker visited my father's house, I was sick in bed.

c. *But* is equivalent to the subordinate conjunction *that* plus *not*.

Hardly a day passed by *but* he must add a wreath to it.

This means:

Hardly a *day* passed *when* he did *not* feel that he must add a wreath to it.

NOTE.—The connective *that* might often be considered a relative pronoun in adverbial syntax.

1a. I started the moment *that* they left.

That expresses a time notion depending on *left*; it also connects the clause to *moment*, of which noun it takes the place in the second clause.

1b. I started *at a certain moment*. They left *at that same moment*.

2a. Do this the way that I do it.

Compare:

2b. Do this *in the same way in which* I do it,

where the adverbial substantives are supplanted by phrases.

THE ORDER OF DETERMINATIVE CLAUSES WITH *It*

198. When the principal clause consists of the subject *it* plus the copula plus a predicate noun, a restrictive clause dependent in sense on *it* often follows the predicate noun, and careful analysis of the thought is necessary to detect its relation to *it*.

1a. Is *it* dark meat or white meat that you will be helped to?—HOLMES.

This means:

1b. Is it, i. e., the kind you prefer and will be helped to, dark meat or white meat?

The clause is really dependent on *it*.

One is especially tempted to regard the predicate noun as the antecedent of the relative when the adjective clause is attracted by that into the plural number. A careful study of the meaning of the sentence, however, will convince us that the clause is an adjunct of the subject *it* in spite of the forms.

2. *It* is those who remain indoors, therefore, who are exposed to the utmost rigor of the winter.—HOWELLS.

The sentence, through the copula *is*, declares the identity of two classes: the class (*it*) that feel the cold most, and the class (*those*) that remain indoors. The number of the clause dependent on *it* is due to *those*, which is felt to be identical with *it*, and stands nearer the subordinate clause.

Such a clause may depend on an object *it* rather than a subject *it*.

3. I believed *it* to be John that I saw.

FORWARD-MOVING CLAUSES

199. An adjective clause is sometimes so distantly connected with its antecedent that it is in its thought-relation co-ordinate. Some grammarians call this a **CLAUSE OF ADDITION**; others call it a **FORWARD-MOVING** clause.

1. I gave him a piece of bread, which he eat [=and he ate it].
—DEFOE, *Robinson Crusoe*.

This is particularly the case when the subordinate clause is imperative or interrogative.

2. It is in the preface, which see.
3. They leave us the dangers, the repulses, judgments, wants; which how long will you bear?—BEN JONSON, *Catiline* i. 1.

Study the meaning of the clauses in these sentences:

4. I thrice presented him a kingly crown,
Which he did thrice refuse.
—SHAKESPEARE, *Julius Caesar* iii. 2. 101-2.
5. They cast them into prison, charging the jailer to keep them safely; who . . . thrust them into the inner prison.—*Acts* xvi. 23-24.
6. One Almighty is, from whom
All things proceed, and up to him return.
—MILTON, *Paradise Lost* v. 469-70.

NOTE.—In sentence 6 observe the connection of the adjective clause with a following independent clause by *and*. Milton evidently felt that *from whom* was equivalent to *and from him*, and co-ordinate with *to him*.

The clause introduced by the relative adjective *which* is likely to be a forward-moving clause (compare Section 194). So also the clause introduced by *which* or *as* having an entire clause for antecedent, or relating to some word not a noun (see Sections 194a, b and 195, note 2).

The clause joined by a subordinate conjunction may be a forward-moving clause.

7. By this time I had gone to Philadelphia, *whither* [i. e., to which city] the letters were forwarded.

That is, "*and* the letters were forwarded to that city."

EXERCISE ON CHAPTER XII

In the following sentences explain the use and the connection of the adjective clauses:

1. Yet all experience is an arch wherethro'
Gleams that untravell'd world, whose margin fades
For ever and for ever when I move.—TENNYSON, *Ulysses*.
2. Ye call me chief, and ye do well to call him chief who, for twelve long years, has met upon the arena every shape of man or beast that the broad Empire of Rome could furnish, and yet never has lowered his arm.—ELIJAH KELLOGG, *Spartacus*.
3. There is no fireside but has one vacant chair.—LONGFELLOW.
4. The Greek drama, on the model of which the *Samson* was written, sprang from the Ode.—MACAULAY, *Milton*.
5. It is the bit of truth in every slander, the hint of likeness in every caricature, that makes us smart.—LOWELL.
6. It's an ill wind that blows nobody good.
7. I finally discovered a cave, where I rested.
8. He will say that I have done wrong, which will cause me much pain.
9. There were articles of comfort and luxury such as Hester never cared to use, but which only wealth could have purchased.—HAWTHORNE, *The Scarlet Letter* xxiv.
10. This is perhaps the reason why we so seldom hear of ghosts except in our long-established Dutch settlements.—IRVING, *The Sketch-Book*.
11. I had got home to my little tent, where I lay with all my wealth about me, very secure.
12. Livingstone explored Central Africa, where he perished.
13. That orb'd maiden
With white fire laden,
Whom mortals call the Moon,
Glides glimmering o'er
My fleecelike floor,
By the midnight breezes strewn.—SHELLEY, *The Cloud*.
14. I carried the book to the table, where I laid it down.
15. As I told you before, you must not go.
16. If difficulties arose, as will sometimes happen among the best of men, they were nipped in the bud betimes.

17. There be some sports are painful.
—SHAKESPEARE, *The Tempest* iii. 1. 1.
18. What is this absorbs me quite,
Steals my senses, shuts my sight,
Drowns my spirits, draws my breath?
—POPE, *The Dying Christian*.
19. It is the cause and not our will, which asks
Such actions at our hands.—BYRON.
20. Adorn but man with freedom,
And proud he braves the gaudiest slaves
That crawl where monarchs lead 'em.—MOORE.
21. Who's this that dare usurp
The guards and habit of Numidia's prince?
—ADDISON, *Cato* iv. 2.
22. The wretch that works and weeps without relief
Has one that notices his silent grief.—COWPER.
23. Thou hast done, or assisted to nothing, in my judgment, but
deserves to be pardoned.—JONSON, *Every Man in His Humour* v. 1.
24. I scarce can meet a monument but holds
My younger.—YOUNG, *Night Thoughts* iv. 21-2.
25. 'Tis thou that robb'st me of my lord.
—MARLOWE, *Edward II* 456.
26. It was not England that declared war first.—CARLYLE, *The French Revolution* iii. 2. 8.
27. It is this which in later years perplexed his judges.—LEWES,
Goethe i. 52.
28. 'Tis not thy wealth, but her that I esteem.
—MARLOWE, *Jew* ii. 1063.
29. 'Tis thee I fear.—SHAKESPEARE, *2 Henry VI* iv. 1. 118.
30. Where a great regular army exists, limited monarchy, such
as it was in the Middle Ages, can exist no longer.—MACAULAY, *History of England* i. 41.
31. A large glass of claret was offered to Mannering, who drank
it to the health of the reigning prince.—SCOTT, *Guy Mannering* xxxvi.
32. He quoted the chronicle of Antwerp and that of Martin;
against which authorities Lovel had nothing to oppose.—SCOTT.
33. I am near to the place where they should meet.
—SHAKESPEARE, *Cymbeline* iv. 1. 2.
34. We came to the land whither thou sentest us.—NUMBERS xii. 27.
35. I know no cause
Why I should welcome such a guest as grief.
—SHAKESPEARE, *Richard II* ii. 2. 6-7.
36. There was no man so sanguine who did not apprehend some
ill consequence from the last change.—SWIFT.
37. Now is the time when after sparkling showers
Her starry leaves the virgin jasmin weaves.—BULWER.

38. The day that she was missing he was here.
—SHAKESPEARE, *Cymbeline* iv. 3. 17.
39. At the time that I was born, he smoked and she drank.—MAR-
RYAT.
40. In that day thou seest my face, thou shalt die.—*Exodus* x. 28.
41. This is the tenth time I've called for my bill.—JERROLD.
42. Much that is great and excellent will we
Perform together yet.—COLERIDGE, *The Piccolomini* v. 2. 93-4.
43. About ten thousand picked and veteran soldiers were thus
obtained, of which the Duke of Alva was appointed general-in-chief.
—MOTLEY, *Rise* iii. 1.
44. Martin Chuzzlewit signed to his young companion to with-
draw, which she immediately did.—DICKENS, *Martin Chuzzlewit* i. 3.
45. When the Doctor took liberties, which was not seldom the case,
his patron became more than usually cold and sullen.—MACAULAY,
History of England iii. 17.
46. How unkind, then, to torture this faithful creature, who has
left the forest to claim the protection of man.—GOLDSMITH, *The Dog*.
47. How hard is our fate who serve in the state.
—ADDISON, *Rosamond* i. 3.
48. Fickle their state whom God
Most favors.—MILTON, *Paradise Lost* ix. 948-9.
49. Nor better was their lot who fled.
—SCOTT, *The Lord of the Isles* v. 28.
50. I'm one of those who think feelings a kind of property.—BUL-
WER, *Money* i. 2.
51. That was he
Without whose life I had not been.—TENNYSON.
52. The instant he understood my meaning, he forgot all his griev-
ances.—SCOTT.
53. The moment my business here is arranged, I must set out.—
BYRON.
54. Tears, such as angels weep, burst forth.
—MILTON, *Paradise Lost* i. 620.
55. Such as our motive is, our aim must be.—COWPER.
56. The manner and expression of it is such as, I trust, will make
you a powerful instrument toward mending the present degeneracy.
—CHATHAM.
57. And mayst thou find with Heaven the same forgiveness
As with thy father here.—ROWE, *The Fair Penitent* v. 1. 255-6.
58. His whole skin was the same as steel.—COLERIDGE.
59. With the same measure that ye mete withal it shall be measured
to you again.—*Luke* vi. 38.
60. Socrates makes precisely the same use of the statutes of Poly-
cletos and the pictures of Zeuxis which Paley makes of the watch.
—MACAULAY, *Essays* iv. 100.

61. Walter de Montreal was not of that mould in which woe can force a settlement, or to which any affliction can bring the continued and habitual melancholy that darkens those who feel more enduringly, though with emotions less stormy.—BULWER, *Rienzi* i. 12.

62. Beast that I was to trust him!

—JONSON, *Every Man in His Humour* iv. 6.

63. Fool that I was, to choose so cold a friend.

—ADDISON, *Cato* iii. 3.

64. There's not a white hair on your face but should have its effect of gravity.—SHAKESPEARE, *2 Henry IV* i. 2. 183.

CHAPTER XIII

COMPLEX SENTENCES—SUBSTANTIVE CLAUSES

CONSTRUCTIONS OF SUBSTANTIVE CLAUSES

200. The SUBSTANTIVE CLAUSE has some substantive construction in the main clause. It may be a subject, a complement (object, subjective, objective), the object of a preposition, or an appositive.

Find the office of the substantive clause in each of the following sentences:

1. Say thou lovest me.—BYRON.
2. He thought I was a ghost.—TENNYSON.
3. Thou seest I am calm.—TALFOURD, *Ion* iii. 3.
4. That materials for such a collection existed, cannot be disputed.—SCOTT, *Minstrelsy* i. 40.
5. The triumph of my soul is that I am.
—YOUNG, *Night Thoughts* ix. 422.
6. That there should have existed such a likeness is not strange.—MACAULAY, *History of England* i. 27.
7. The report is that you are quitting England.—GOLDSMITH, *The Good-Natur'd Man* v.
8. I never was what is popularly called superstitious.—SCOTT, *Rob Roy* xxi.
9. What followed was in perfect harmony with the beginning.—MACAULAY, *History of England* ii. 26.
10. What he lived was more beautiful than what he wrote.—LEWES.
11. They made a bargain that they would never forsake each other.—GOLDSMITH.
12. The principle that a king of England was bound to conduct the administration according to law . . . was established at an early period.—MACAULAY.
13. Ask me if I am a courtier.—SHAKESPEARE, *All's Well* ii. 2. 38.
14. The question is, where did you find it?
15. The announcement that the King had arrived threw the people into an ecstasy of enthusiasm.
16. Whether the house is leasable or not . . . I do not know.—TROLLOPE, *Framley Parsonage* i. 18.

17. The people at the inn do not seem to know exactly when you return.—HOOK, *Passion and Principle* xv.

18. We can't make out why you thought fit to summon him in such haste.—WARREN, *Diary* ii. 5.

19. He knew not for whom he copied.—SCOTT, *Minstrelsy* i. 8.

20. He made the masque what it ought to be, essentially lyrical, and dramatic only in semblance.—MACAULAY, *Milton*.

NOTE 1.—Here the indefinite meaning of *what* is cleared up by the adjective groups following and explaining the clause.

21. They tell how Atys, wild with love,
Roams the mount, and haunted grove.—MOORE.

22. You said nothing
Of how I might be dungeoned as a madman.
—SHELLEY, *The Cenci* ii. i. 137-8.

23. Have they any sense of why they sing?—TENNYSON.

24. They have had half a dozen consultations about how the hawk is to be prepared for the morning's sport.—IRVING, *Bracebridge Hall*.

25. He raised the maid from where she knelt.—BYRON.

26. The star . . . stood over where the young child was.—MATTHEW ii. 9.

27. No noise is heard,
Save when the rugged bear and the gaunt wolf
Howl in the upper regions.—ROGERS, *Italy*.

28. Who alone suffers, suffers most i' the mind.
—SHAKESPEARE, *Lear* iii. 6. III.

29. Thou canst make conquest of whate'er seems highest.

30. What I saw to be the right thing, that I did.—LEWES, *Goethe* i. 14.

31. What he hath utter'd I have writ my sister.
—SHAKESPEARE, *Lear* i. 4. 354.

32. The theater affords the most appropriate example of what I mean.—SCOTT, *Minstrelsy* i. 58.

33. Understanding, that is, equilibrium of mind, intellectual good digestion . . . makes the Saxon mentally and physically what we call a very fixed fact.—LOWELL.

34. That thou art naked, who hath told thee?
—MILTON, *Paradise Lost* x. 121.

35. His natural temperament made him, at least in comparison with his neighbors, what one might call generous.

NOTE 2.—A peculiar construction is found in the following sentence:

My cargo was a great part of it lost, especially the iron, which I expected would be of great use to me.—DEFOE, *Robinson Crusoe*.

We can hardly regard *I expected* as a parenthetical clause (Section 189), and the clause introduced by *which* as a pure adjective clause, because an absolute

clause would be set off by commas. It seems more reasonable to regard *which would be of great use to me* as a substantive clause the object of *expected*. At the same time, the connection of this part of the sentence to what goes before is secured through the relative pronoun *which*, relating to its antecedent *iron*. In its relation to *iron* the clause beginning with *which* is an adjective; in its relation to *expected* it is a substantive.

NOTE 3.—In the following sentence,

He shall know of the doctrine, whether it be of God (*John* vii. 17),
the substantive clause specifies the special point under discussion with regard to the doctrine, i. e.,

He shall know whether or not the doctrine be of God.

NOTE 4.—A substantive clause may be in apposition with another whole clause.

I learned, what I might have guessed from her treatment of him, that he was her son.

NOTE 5.—A clause may take the place of a dative substantive after *like* or *near*.

1. This is *like* what we found.

2. Is it *near* where you are going?

It may be used for an adverbial noun after *worth*.

3. This is not *worth* what we paid for it.

NOTE 6.—A direct quotation used as the object of such a verb as *said* is grammatically a substantive clause; logically it is the main part of the sentence.

"I'll come as soon as I can," said Alice.

NOTE 7.—In an old idiom a peculiar circumlocution occurs. The subject of the substantive clause appears as the object of the main verb, and is represented in the clause by a pronoun. Thus the main verb has a noun object and a clause object.

Consider the lilies, how they grow [i. e., consider how the lilies grow].

201. Observe the use of *it* as grammatical subject, or expletive, in the following, while the logical subject, a substantive clause, appears at the end of the sentence:

1. *It* is uncertain *whether we shall go*.

2. 'Tis strange *they come not*.—BYRON, *Manfred* iii. 1.

3. *It* does not matter *just when I came*.

4. *It* was stipulated *that Peter should not remain within two hundred miles of the state*.—BOLINGBROKE, *Letters* 3.

5. *It* seems as if he must be mad.

NOTE 1.—*It* may stand also as grammatical object of the verb, while the logical object, a substantive clause, stands after an objective complement.

1. You must make *it* clear to yourself *which you are bent on*—popularity or usefulness; else you may miss both.

2. I did not think *it* best *that I should stop*.

3. I should take *it* as a greater favor *if you would hasten the horses*.

NOTE 2.—The expletive *it* is almost impersonal in

It seems to me that you are very late.

202. If the substantive constructions previously described (Chapter III) have been mastered, only one use of the substantive clause is likely to make the student trouble. The clause is sometimes used without a preposition where the noun or pronoun requires the preposition. Such constructions are found in these positions:

a. After certain adjectives: *glad, sorry, aware, fearful, anxious, determined, resolved*, etc.

1. I was sorry that my letter was unsatisfactory.—SCOTT, *Rob Roy* ii.

Compare this with a noun in the same place:

2. I was sorry *for* the mistake.

b. After some nouns: *hope, evidence, assurance, doubt*, etc.

I have no hope
That he's undrown'd.—SHAKESPEARE, *The Tempest* ii. i. 238-9.

Compare "hope of safety."

c. After some verbs: *beware, assure, warn*, etc.

1. Beware lest blundering Brougham destroy the sale.—BYRON.

Note the etymology of *beware*, and compare:

2. Beware of storms. Be wary *about* that—*concerning* that.

EXERCISE

Explain the construction of the substantive clauses in the following sentences:

1. I am really afraid we cannot afford to trouble you often.—WARREN, *Diary* ii. 5.

2. I am glad you're hungry.—MARRYAT, *Peter Simple* i.

3. I do assure you I would offer him no less.—FIELDING, *Americia* i. 10.

4. Is there necessity I must be miserable?—CONGREVE, *M. Br.* i. 1.

5. Persuasion in me grew

That I was heard with favor.

—MILTON, *Paradise Lost* xi. 152-53.

6. That he really was a wonderful child, we have undeniable evidence.—LEWES, *Goethe* i. 18.

7. My husband has no idea that I have been here.—WARREN, *Diary* ii. 5.

8. For more assurance that a living prince
Does now speak to thee, I embrace thy body.

—SHAKESPEARE, *The Tempest* v. i. 108-9.

9. I tremble lest he be discovered.

—BULWER, *The Lady of Lyons* ii. 1.

10. He was afraid lest the poetical spirit should be swept away
along with the prophetic.—LEWES, *Goethe* i. 73.

11. I looked after him, uncertain whether I ought not to follow him.

12. I don't care a jot whether you are a prince.—BULWER, *Lady* ii. 1.

NOTE.—With sentence 12 compare:
I don't care a cent *about your rank*.

13. To this day I am in doubt whether he ever got my message.

HOW SUBSTANTIVE CLAUSES ARE INTRODUCED

203. The substantive clause is frequently introduced by the particle *that*.

1. I know *that* my Redeemer liveth.—*Job* xix. 25.

That may be omitted.

2. Is 't enough I am sorry?—SHAKESPEARE, *Cymbeline* v. 4. 11.

NOTE.—*That* in this construction was originally a demonstrative and the clause was appositive to it (Section 174, note 2). The clearest remains of this are seen in such constructions as

He was dishonest in *that* he took advantage of their misfortunes.

That is,

He was dishonest in *that* [respect, viz.,] he took advantage of their misfortunes.

a. The negative *lest* is used particularly after words expressing a notion of fear.

1. I trembled *lest* the thunders of their wrath might dissolve in showers like that of Xanthippe.—SCOTT, *Rob Roy* xxiv.

2. Let us therefore fear, *lest*, a promise being left us of entering into his rest, any of you should seem to come short of it.—*Hebrews* iv. 1.

NOTE.—For *fear* as a transitive and as an intransitive verb, see the *N. E. D.* The following explanations are copied almost verbatim, and most of the examples are taken, from that source:

FEAR 4b. Intransitive. To feel alarmed or uneasy *lest* (something should happen). (Closely approaching the transitive use with a clause; cf. 7b.)

1. I . . . *feared* lest I should drop down.—CLISSOLD, *Asc. Mt. Blanc*.
The syntax implied in the explanation is:

I *feared concerning* this, viz., lest I should drop down.

FEAR 7b. Transitive. With a subordinate clause. To be afraid *that* (something will be or is the case). In negative sentences the clause may be introduced by *but* or *but that* = *that . . . not*. Also with a direct object and *to be* or a simple complement (i. e., an object and an objective complement with or without *to be*); rarely with an infinitive as object. Also parenthetically.

2. I *fear* much that of the sixteen persons . . . three only of us have survived.—MRS. GRIFFITH, *Viaud's Shipwreck*.

3. I *fear* they are troubled with the king's evil.—BURTON, *Diary*.

4. *Fear* not but ye shall be well paid.—BERNERS, *Huon*.

5. The thief doth *fear* each bush an officer.—SHAKESPEARE, 3 *Henry VI*.

6. He *feared* with reason to be unable to do anything for Zingis.

7. The account will hardly, I *fear*, render my letters very interesting.

It is extremely difficult to see clearly the line to be drawn between 4b and 7b. The syntax of the clause after the noun *fear* is more plain. Compare:

8. I had no *fear that* they would injure us.

9. I had no *fear of* this, or *concerning* this.

b. The negative *but*, *but that* (= *that not*) may introduce the substantive clause, especially after a negative principal clause.

1. I doubt not *but* I shall find them tractable enough.

—SHAKESPEARE, *Pericles* iv. 6. 210.

2. Doubt not *but* I will use my utmost skill.—SHELLEY, *Cenci* i. 2.

But compare the following:

3. He could not doubt *that* they were correct.—MACAULAY.

4. Yet I doubt not through the ages one increasing purpose runs.

—TENNYSON, *Locksley Hall*.

c. *Whether* introduces substantive clauses, particularly those consisting of two parts connected by *or*, and signifying alternation, choice, or doubt.

1. I don't know *whether* I shall go or not.

The second part may be omitted.

2. I have not decided *whether* I shall go.

Instead of *whether*, *if* is sometimes found, or *as*.

3. The heart, distrusting, asks *if* this be joy.

4. I don't know *as* you like this.

NOTE.—*Whether* was formerly a pronoun introducing an indirect question; compare the quotations in Section 49 and Section 175, note 2; also the following from Spenser, where *whether* means “which of two”:

1. One day in doubt I cast for to compare
Whether in beauty's glory did exceed.—*The Faerie Queene* ii. 2. 37.
2. Then very doubtful was the war's event,
Uncertain *whether* had the better side.—*Id.* v. 2. 17.

d. Occasionally some other subordinate conjunction introduces the substantive clause.

The reason is *because* he is so tall.

204. A substantive clause is often introduced by an indefinite pronoun (Section 45), which has, of course, some substantive construction within the clause.

1. *Who* steals my purse, steals trash.

—SHAKESPEARE, *Othello* iii. 3. 157.

NOTE.—This sentence is equivalent in meaning to one containing an adjective clause, but the two constructions are not to be confused. In the sentence above the indefinite notion is in the indefinite pronoun *who*, which introduces a substantive clause, the subject of *steals*. In

He who steals my purse steals trash,
the indefinite word is the personal pronoun *he*. The relative *who*, subject of the adjective clause, refers to its antecedent *he* in a perfectly definite manner.

2. *Who* cheapens life, abates the fear of death.
3. *Whoever* does a good deed is instantly ennobled.
4. *Whatsoever* thwarts or puts me out of my way, brings death into my mind.—LAMB.

a. The indefinite may have an adjective construction (Sections 46 and 97d).

1. Let the reader pronounce *what* judgment he thinks fit.
2. *Whatever* honors be awarded to me, should be extended also to the Vicar of the Pope.—BULWER, *Rienzi* ii. 8.

NOTE 1.—The indefinite force of *what* is well shown in

1. I grant that, men continuing what they are,
Fierce, avaricious, proud, there must be war.—COWPER.

The subjective complement of *continuing* is the substantive clause, which gives no definite meaning to the sentence. This clause is followed by three adjectives of definite significance, which give definiteness to the sentence.

The indefinite force of *whichever* is clear in the following substantive clause, which is appositive to *white bread or brown*:

2. Rip Van Winkle, however, was one of those happy mortals . . . who

eat white bread or brown, whichever can be got with least thought or trouble.—IRVING, *The Sketch-Book*.

NOTE 2.—*As* seems to have somewhat the force of an indefinite pronoun in

1. God, I thank thee that I am not *as* other men are, extortioners, unjust, adulterers, or even *as* this publican [is].—*Luke* xviii. 11.

Compare:

2. He is not *what* his brothers are.

b. A substantive clause, an indirect question, is frequently introduced by an interrogative pronoun.

1. He asked me *who* I was.

2. Tell me *what* I shall do about this.

The interrogative word may be an adjective (Section 50).

3. He asked me *what* book I wanted.

4. Make it clear *which* road he ought to take.

205. The substantive clause may be introduced by an adverb, modifying some word in the clause.

1. *Why* me the stern usurper spared, I know not.

2. He little knew *how* much he wronged her.—WARREN.

3. *Whence* thou returnst and *whither* wentst, I knew.

4. *How* he can,

Is doubtful; that he never will, is sure.

—MILTON, *Paradise Lost* ii. 153-54.

5. Say *where* greatness lies.—POPE.

6. Who can tell *where* fancy's bred?

NOTE 1.—Occasionally in colloquial speech *how* has no more significance than *that*.

I heard *how* you were there.

Tell how the clauses in the sentences under Section 200 are introduced.

NOTE 2.—Our idiom permits us to omit an introducing word when the sentence is perfectly clear without it.

1. I heard you were going.

2. No wonder you are deaf to all I say.

A direct quotation, object of such a verb as *say*, since it is complete in itself, has no need of an introducing word.

3. John said, "I will wait for you."

4. "Where shall I meet you?" asked George.

INDIRECT DISCOURSE

206. There are two ways of reporting what people tell us: (a) by repeating their exact words, and (b) by telling the sub-

stance of their remarks in our own words. The first of these ways is called DIRECT DISCOURSE, and the second INDIRECT DISCOURSE.

- 1a. "I am going to Chicago," said my fellow-traveler.
- b. "Will you lend me your knife?" asked Butler.
- c. I replied, "He is no friend of mine."
- d. "Who is that?" asked the teacher.
- 2a. My fellow-traveler said that he was going to Chicago.
- b. Butler asked if I would lend him my knife.
- c. I replied that he was no friend of mine.
- d. The teacher asked who that was.
3. He would ask the witness to tell him whether what happened once, might happen twice [direct: "I will ask the witness to tell me," etc.].—DICKENS, *A Tale of Two Cities* iii.
4. His man should get her a coach and go with her [direct: "My man shall get you a coach," etc.].—THACKERAY, *Vanity Fair* xxvi.
5. She resolved to have recourse to the Lady Hermione, who she knew would readily afford her the one [advice] and, as she hoped, might also possess means of giving her the other [assistance] [direct: "She I know will," etc.].—SCOTT, *The Fortunes of Nigel* xviii.
6. Should she astonish Raggles by settling his account [direct: "Shall I," etc.]?—THACKERAY, *Vanity Fair* xlviii.
7. This put a second reflection in my mind: that if I were to separate from Alan and his tell-tale clothes I should be safe against arrest [direct: "If I separate . . . I shall," etc.].—STEVENSON, *Kidnapped* xxi.
8. The gaoler . . . hoped I would not be displeased [direct: "I hope you will," etc.].—GOLDSMITH, *Vicar* xxx.
9. He thought that his enemies would be awaiting him, and should he venture to land in a boat, would fall on him [direct: "My enemies will . . . and should I venture . . . , will," etc.].—BARING-GOULD, *Grettit* xxi.
10. If . . . any portion of her [the ship] held together, it was there that I should find it [direct: "I shall," etc.].—STEVENSON, *The Merry Men* iii.
11. He saw that if he let the door fall he should never be able to raise it [direct: "If I let . . . , I shall," etc.].
12. I resolved that if he did not write soon I would telegraph [direct: "If he does . . . , I will," etc.].
13. If he could only reach the edge of the wood he knew he should be safe [direct: "If I can . . . , I know I shall," etc.].
14. I reflected whether I should go to my father or my brother [direct: "Shall I go," etc.].
15. Then to her maidens she did say,
That he should be whole man and sound.

—SCOTT, *Last Minstrel* iii. 23.

You observe that the change from direct to indirect discourse involves (1) a change sometimes in the form of the pronoun; (2) a change sometimes in the tense of the verb; (3) the addition sometimes of an introducing term for the noun clause. Study these changes in the following paragraph:

DIRECT

The capital leading questions on which you must this day decide, are these two: First, whether you ought to concede; and secondly, what your concession ought to be. On the first of these questions we have gained (as I have just taken the liberty of observing to you) some ground. But I am sensible that a good deal more is still to be done. Indeed, Sir, to enable us to determine both on the one and on the other of these great questions with a firm and precise judgment, I think it may be necessary to consider distinctly the true nature and the peculiar circumstances of the object which we have before us. . . . I shall therefore endeavour, with your leave, to lay before you some of the most material of these circumstances in as full and as clear a manner as I am able to state them.—BURKE, *On Conciliation with America*.

INDIRECT

The capital leading questions, *said Burke*, on which *they* must *that* day decide, *were* these two, First, whether *they* ought to concede; and secondly, what *their* concession ought to be. On the first of these questions *they had* gained (as *he had* just taken the liberty of observing to *them*) some ground. But *he was* sensible that a good deal more *was* still to be done. Indeed, . . . to enable *them* to determine both on the one and on the other of these great questions with a firm and precise judgment, *he thought* it *might* be necessary to consider distinctly the true nature and the peculiar circumstances of the object which *they had* before *them*. . . . *He should* therefore endeavour, with *their* leave, to lay before *them* some of the most material of these circumstances in as full and as clear a manner as *he was* able to state them.

See further Onions, *English Syntax*, § 71.

EXERCISE ON CHAPTER XIII

Tell the construction of the substantive clauses in the following sentences, and explain how they are introduced:

1. Whatever is worth doing at all, is worth doing well.
2. It is remarkable how closely the history of the apple-tree is connected with that of man.—THOREAU.

3. The Turk, who believes that his doom is written on the iron leaf in the moment when he enters the world, rushes on the enemy's sabre with undivided will.—EMERSON.

4. The reader ought to be reminded that Joanna D'Arc was subject to an unusually unfair trial of opinion.—DEQUINCEY, *Joan of Arc*.

5. The objection to conforming to uses that have become dead to you is that it scatters your forces.—EMERSON.

6. His [Milton's] nature selected and drew to itself whatever was great and good, while it rejected all the base and pernicious ingredients by which those finer elements were defiled.—MACAULAY, *Milton*.

7. What I must do is all that concerns me, not what people think.—EMERSON.

8. Is this like what you saw?

9. He did not come until long after his brother had departed. (Compare: until after his *departure*.)

10. I wish I had more ribbon like what you gave me.

11. She is not like what she used to be.

12. 'Tis no matter if I do halt.

—SHAKESPEARE, *2 Henry IV* i. 2. 275.

13. It is no wonder if Goethe has on this account been accused of sensibility.—LEWES, *Goethe*.

14. 'Tis seldom when the bee doth leave her comb

In the dead carrion.—SHAKESPEARE, *2 Henry IV* iv. 4. 79-80.

15. It might indeed well be doubted whether the firmest union among all the orders of the State could avert the common danger.—MACAULAY, *History of England* i. 60.

16. I am very, very glad that Satan has not given me boils and many other misfortunes.—BROWN, *Marjorie Fleming*.

17. Who wickedly is wise or madly brave,

Is but the more a fool, the more a knave.—POPE.

18.

And still the wonder grew

That one small head could carry all he knew.

—GOLDSMITH, *The Deserted Village*.

19. But here our authors make a doubt

Whether he were more wise or stout.

—BUTLER, *Hudibras* i. 1. 29-30.

20. Take heed that ye do not your alms before men; . . . otherwise ye have no reward of your Father.—*Matthew* vi. 1.

21. The folded gates would bar my progress now

But that the lord . . .

Admits to a share.—COWPER.

22. Dark was the vaulted room of gramarye,

To which the wizard led the gallant Knight,

Save that before a mirror, huge and high,

A hallow'd taper shed a glimmering light.

—SCOTT, *Last Minstrel* vi. 17.

23. Are they even what they call happier?—CARLYLE.
24. No wonder you are deaf to all I say.—ADDISON.
25. I doubt whether their legs be worth the sums
That are given for them.—SHAKESPEARE, *Timon* i. 2. 238-39.
26. I feared lest it might anger thee.
27. Tell me if you speak in jest or no.
—SHAKESPEARE, *1 Henry IV* ii. 3. 102.
28. You must declare you, whether you determine
To act a treason 'gainst your lord and sovereign,
Or whether you will serve him faithfully.
—COLERIDGE, *The Piccolomini*, v. 4. 42-4.
29. For the gray warriors prophesied,
How the brave boy, in future war,
Should tame the unicorn's pride,
Exalt the crescent and the star.—SCOTT, *Last Minstrel* i. 19.
30. Have you money enough to carry on the daily quarrels of man
and wife about who shall squander most?—GAY, *Beggar's Opera* i. 1.
31. As to the how this act
Be warranted, it rests with you.
—SHELLEY, *The Cenci* iv. 2. 36-7.
32. Bliss is the same in subject or in king,
In who obtain defence or who defend.
—POPE, *Essay on Man* iv. 58-9.
33. Their love
Lies in their purses; and whoso empties them
By so much fills their heart with deadly hate.
—SHAKESPEARE, *Richard II* ii. 2. 129-31.
34. From the Duke
Comes all:—whate'er we hope, whate'er we have.—COLERIDGE.
35. What he hath won, that hath he fortified.
—SHAKESPEARE, *John* iii. 4. 10.
36. It will be seen that what we account our chief blessings were not
without alloy.—MACAULAY, *History* i. 2.
37. She wore, what was then somewhat unusual, a coat, vest, and
hat, resembling those of a man, which fashion has since called a riding-
habit.—SCOTT, *Rob Roy* v.
38. I'm thinking Captain Lawton will count the noses of what are
left before they see their whale-boat.—COOPER, *The Spy* viii.
39. How comes this hair undone?
Its wandering strings must be what blind me so.
—SHELLEY, *The Cenci* iii. 1. 6-7.
40. Take care what you say; you cannot tell who is listening.

CHAPTER XIV

COMPLEX SENTENCES—ADVERBIAL CLAUSES

207. The clauses discussed in this chapter are generally classed as ADVERBIAL CLAUSES because they express adverbial notions. They often seem to qualify the whole statement made by the modified clause, rather than its verb alone. (Compare the definition and classes of the adverb, Section 159.)

Most frequently, however, these clauses relate especially to the verb; and it will be well to note such cases. They will be found particularly among the locative, temporal, modal, and causal clauses. Clauses of degree and comparison relate to adjectives and adverbs. So do some modal clauses:

1. Thus torn, defaced, and wretched as I seem,
Still I have something of Sciolto's virtue.

—ROWE, *The Fair Penitent* iv. i. 160-61.

And any clause that can modify an assertion can modify a verbal as well.

2. He decided *to do* the work as soon as the sun rose.
3. They came immediately, *running* because they were in great haste.
4. They promised *to find* the books when they returned.
5. She soon found herself *thinking* as her companions thought.

A subordinate clause may be the adjunct of a clause already subordinate.

6. I said that I would come as soon as I was ready.

In sentence 6 there are three orders of clauses: first, an independent clause; second, a subordinate clause; third, a subordinate clause subordinate to the clause that modifies the main clause.

NOTE.—With these dependent clauses should be studied the subordinate conjunctions (Section 173). In Chapter IX correlative terms are explained; in discussing sentences containing adverbial clauses the correlation of the subordinate conjunction with an adverb in the main clause should be particularly noted when it occurs.

LOCATIVE CLAUSES

208. The **CLAUSE OF PLACE** tells the locality to which the statement contained in the modified clause is to be referred. It is joined to the main clause by a subordinate conjunction, denoting *the place in which, or to which, or from which*.

1. Whither I go, ye cannot come.—*John* xiii. 33.
2. Whither thou goest, I will go; and where thou lodgest, I will lodge.—*Ruth* i. 16.
3. O lead me, wheresoe'er I go,
Thro' this day's life or death.—**POPE**, *Universal Prayer*.
4. Where to-day the martyr stands,
On the morrow crouches Judas with the silver in his hands.
—**LOWELL**, *The Present Crisis*.
5. At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a village, whose shingle roofs gleam among the trees, just where the blue tints of the upland melt away into the fresh green of the nearer landscape.—**IRVING**, *Rip Van Winkle*.
6. Where'er a human heart doth wear
Joy's myrtle wreath or sorrow's gyves,
Where'er a human spirit strives
After a life more true and fair,
There is the true man's birthplace grand.—**LOWELL**.
7. He was cast away
About where Troy stood once, and nothing stands.—**BYRON**.

NOTE.—An indefinite place clause, without a conjunction, is found in It disappeared, *nobody knew where* [it went].

TEMPORAL CLAUSES

209. The **CLAUSE OF TIME** tells when the action asserted in the modified clause took place. The time relation existing between the two clauses is indicated by the meaning of the conjunction that joins them. The actions may take place at the same time (*when, while, no sooner than, as soon as*); one may be before or after the other; one may extend up to the other (*until*); etc.

Study the time relation between the clauses in the following sentences. Explain the exact force of the connectives.

1. When Columbus arrived at Cordova, the court was like a military camp.—**IRVING**, *Columbus* ii. 3.
2. Whenever the coach stopped, the sailor called for more ale.—**MARRYAT**, *Peter Simple* i. 2.

3. Now you mention Mr. Honeywood, . . . you'll be glad to learn he's arrived from Italy.—GOLDSMITH, *The Good-Natur'd Man* ii.
4. As you return, stop at my house.
5. As soon as they hear of me, they shall obey me.—*Psalms* xviii. 44.
6. No sooner did he land than he threw himself on his knees.—IRVING, *Columbus*, iv. 1.
7. Wit shall not go unrewarded while I am king of this country.—SHAKESPEARE, *The Tempest* iv. 1. 242-3.
8. 'Tis full three months since I did see him last.
—SHAKESPEARE, *Richard II* v. 3. 2.
9. He steers his flight aloft . . . till on dry land
He lights.—MILTON, *Paradise Lost* i. 225-8.
10. Thou knowest how her image haunted me
Long after we returned to Alcalá.
—LONGFELLOW, *The Spanish Student* i. 4.
11. Your son was gone before I came.
—SHAKESPEARE, *Richard II* ii. 2. 86.
12. Once an artist has chosen evil and not good, his clay model ceases to be an art and becomes only a mass of mud.—HILLIS.
13. Yet whenever I cross the river,
On the bridge with wooden piers,
Like the odor of brine from the ocean
Comes the thought of other years.—LONGFELLOW, *The Bridge*.
14. When my father and my mother forsake me, then the Lord will take me up.—*Psalms* xxvii. 10.
15. I am sorry when my independence is invaded, or when a gift comes from such as do not know my spirit.—EMERSON.
16. The boat had touched this silver strand
Just as the hunter left his stand.
—SCOTT, *The Lady of the Lake* i. 17.
17. Then the work began, as soon as she came.
18. Your mountains shall bend,
And your streams ascend,
Ere Margaret be our foeman's bride.
—SCOTT, *Last Minstrel* i. 18.
19. And once I've stamped it there, I'll lay aside my doubts forever.—SHERIDAN, *The Rivals* iv. 3. 161-62.
20. When I was young I thought of nothing else
But pleasure.—SHELLEY, *The Cenci* i. 1. 103-4.
21. I was preparing to go out when the servant informed me there was one yet to be spoken with.—WARREN, *Diary* i. 4.
22. It is astonishing how much I like a man after I have fought with him.—BULWER, *The Lady of Lyons* ii. 1.
23. So long as you are innocent, fear nothing.—LONGFELLOW.
24. A hundred and sixty years have now elapsed since the English

people have by force subverted a government.—MACAULAY, *History of England* i. 35.

NOTE.—An indefinite time clause without a conjunction occurs in such sentences as

1. This had been here *nobody knows how long* [it had been here].
2. They will return *Heaven only knows when* [they will return].

CAUSAL CLAUSES

210. The CAUSAL CLAUSE tells the cause for the state of things expressed in the modified clause, or the ground of knowledge of it (evidence), or the explanation of it.

1. I came because you sent for me.
2. He writes to people in France, as his letters have French stamps on them.
3. Vulgarity is the eighth deadly sin, worse than all the others put together, since it perils your salvation in this world.—LOWELL.

NOTE.—A causal clause expressing proof or evidence is usually introduced by *for*, *as*, or *since*; *because* generally expresses pure cause. True causal clauses answer the question, "Why?" Clauses of evidence answer the question, "How do you know?"

211. In an interrogative sentence *that* may introduce, not the cause of the fact mentioned in the main clause, but the motive for the question.

1. Who am I, that I should go unto Pharaoh?—*Exodus* iii. 11.
2. Where be these warders, that they wait not here?
—SHAKESPEARE, *1 Henry VI* i. 3. 3.
3. What have you done, that they should be so angry?

The circumstance (2 and 3) or the discussion (1) that gives rise to the question is named in the dependent clause.

EXERCISE

Study the thought relation of the clauses in the following sentences, and observe the conjunctions that join them:

1. Since these men could not be convinced, it was determined that they should be persecuted.—MACAULAY, *History* i. 59.
2. I thank my God that I believe you not.
—SHELLEY, *The Cenci* i. 1. 120.
3. Her fears, not the less strong that they were vague, increased upon her.—BULWER, *Rienzi* i. 6.
4. Freely we serve, because we freely love.
—MILTON, *Paradise Lost* v. 538.

5. As the population of Scotland had been generally trained to arms, . . . they were not indifferently prepared for war.—SCOTT, *The Black Dwarf* ii.

6. I regret this the more, inasmuch as I may not yield to any dame the palm of my liege lady's beauty.—BULWER, *Rienzi* iii. 2.

7. Ye know the heart of a stranger, seeing ye were strangers in the land of Egypt.—*Exodus* xxiii. 9.

8. That is strange, considering he is your next neighbor.—COOPER, *The Spy* v.

NOTE.—The constructions in sentences 7 and 8 are tolerated by many excellent writers (compare Section 241) on the ground that the participles, having lost their former participial force, are now equivalent to causal conjunctions. The leading authorities on rhetoric, however, advise students to beware of the excessive use of such constructions.

9. Since you ask me what I wish, gentlemen, this is my answer.—DICKENS, *Christmas Carol* i.

10. I must consider it the more weighty that you speak of it so lightly.—BULWER, *Rienzi* i. 6.

11. And all clung round him, weeping bitterly;

Weeping the more because they wept in vain.—ROGERS, *Italy*.

12. This was the more provoking as I could perceive I was the object of curiosity to several servants.—SCOTT.

13. Was she thy god, that her thou didst obey

Before his voice?—MILTON, *Paradise Lost* x. 145-46.

14. Are we slaves still, that we are thus to be dealt with, we peasants?—BULWER.

15. As the animosity of these factions did not really arise from the dispute about the succession, it lasted long after all ground of dispute was removed.—MACAULAY, *History* i. 21.

16. Because you are king of a nation, it does not follow that you are to gather for yourself all the wealth of that nation.—RUSKIN.

17. These lofty trees

Wave not less proudly that their ancestors

Moulder beneath them.—BRYANT, *A Forest Hymn*.

MODAL CLAUSES

212. The MODAL CLAUSE tells the manner in which the action predicated in the modified clause is performed.

1. As a flower of the field, so he flourisheth.—*Psalms* ciii. 15.

2. As heroes think so thought the Bruce.

—SCOTT, *The Lord of the Isles* iii. 27.

3. So do as thou hast said.—*Genesis* xviii. 5.

4. I love a teeming wit as I love my nourishment.

—JONSON, *The Alchemist* v. 1. 16.

5. The committee was not so constituted as he had expected.
6. He so beat upon the door that the racket might have raised the dead.
7. When you are in Rome, do as the Romans do.
8. As Venice in winter is the gloomiest place in the world, so in spring it is the fullest of joy and light.—HOWELLS, *Venetian Life*.
9. As the Sandwich Islander believes that the strength and valor of the enemy he kills pass into himself, so we gain the strength of the temptation we resist.—EMERSON, *Compensation*.
10. But God in mercy so deal with my soul
As I in duty love my king and country.
—SHAKESPEARE, 2 *Henry VI* i. 3. 160.
11. As, in the country, on a morn in June,
When the dew glistens on the pearled ears,
A shiver runs through the deep corn for joy,
So, when they heard what Peran-Wisa said,
A thrill through all the Tartan squadrons ran.
ARNOLD, *Sohrab and Rustum* 154-58.
12. All hast thou spoken as my thoughts are.
—MILTON, *Paradise Lost* iii. 171.

The modal clause may contain a rhetorical comparison, or simile. See sentence 9 above.

13. As the hart panteth after the water-brooks, so panteth my soul after thee, O Lord.—*Psalms* xlii. 1.

14. The market place and the factory owe much to thinkers, just as the branches bowing down with ripe fruit owe much to the roots working in silence and darkness.

15. The poetry of Milton differs from that of Dante as the hieroglyphics of Egypt differ from the picture-writing of Mexico.—MACAULAY, *Milton*.

16. These poems differ from others as attar of roses differs from ordinary rose-water.—MACAULAY, *Milton*.

17. Men do what is called a good action, as some piece of courage or charity, much as they would pay a fine in expiation of daily non-appearance on parade.—EMERSON.

CONDITIONAL CLAUSES

213. The clause stating the **CONDITION** under which the predication made in the modified clause is true is most often joined to the principal proposition by *if*. The negative connectives *unless* and *without* (= *if not*; now only in colloquial speech) are used, and various combinations of words equivalent to *if*: as *so*, *on condition that*, *in case that*, *provided that*, *supposing*,

providing (Section 211, note). Sometimes an imperative verb, *say* or *suppose*, introduces a conditional clause.

1. *Suppose* 'twere Portius, could you blame my choice?
—ADDISON, *Cato* l. 6.
2. *Say* I be entertained,
What then shall follow?—MARLOWE, *Jew* i. 533-4.

Also, an interrogative clause may express condition.

3. Is my young master a little out of order? The first question is:
What will my dear eat?—LOCKE, *Education*.

Inversion of the order of words in the conditional clause permits it to be joined to the main clause without a connective. The verb, often in the subjunctive mood, stands first.

4. Wast thou a monarch,
Me wouldst thou make thy Queen?—KNOWLES, *Love* Ch. iii. 1.
5. Had I known, I should have come at once.

Again, the old exceptive particle *but* may introduce a negative conditional clause, as may also its equivalents *save*, *saving*, *except*, *excepting* (*that*). These sometimes follow main clauses containing negative particles. They express a notion equivalent to *if not*.

6. *But that* I believed the story, I should have been very angry.
7. There scarcely occurs a phrase or word . . . *but* it is collected here and explained.—SCOTT, *Minstrelsy* i. 76.
8. All would have done the like *but* they lacked courage.
9. I'd burn the house down *but* I'd find it [i. e., if I did not find it without doing so].—N. E. D.

NOTE 1.—It will be well to recall the etymology of *but*: it was originally a phrase, made up of *be*, "by," and *utan*, "outside." Compare *without*.

The conditional clause takes on various shades of meaning. Sometimes it states (a) a real condition; sometimes (b) an imaginary and impossible condition, to emphasize the truth of the main statement; sometimes (c) a supposition contrary to fact, to account for a state of affairs implied or expressed in the main clause; or (d) an alternative; and less commonly, it expresses still other shades of meaning.

NOTE 2.—The following distinctions are sometimes made among conditional clauses:

AN ASSUMPTIVE clause assumes for the time being that the statement it contains is true, though in reality it may or may not be true.

1. If I *did* this [I do not say that I did], I *did* it honestly.

When conditional clauses deal with the present or the past, they are NEUTRAL (NON-COMMITTAL) or CONTRARY TO FACT. The neutral clause implies nothing whatever with regard to the truth or untruth of the condition or of the statement in the main (or conclusional) clause. The verb in the neutral clause is indicative, present, past, perfect, or pluperfect, and that in the conclusional clause is indicative or imperative, present, past, future, perfect, or pluperfect to suit the meaning.

2. If he *is* here, {
 - he *is* enjoying the game.
 - he *was* invited yesterday.
 - he *has* seen us by this time.
 - tell him to come this way.
 - we *shall* certainly find him.
 - why *do* we not see him?
 - how he *must be* enjoying the game!
3. If he *came*, he *is* enjoying the music.
4. If he *was* there, {
 - he *heard* the music.
 - why *did* he not see us?
 - ask him what he thought of the opera.
5. If he *has been* there, {
 - he *has heard* Parsifal.
 - ask him how large the orchestra is.
 - he *ought* to know.
6. If he *had been* there before we arrived, he *must have seen* us.

In the sentence containing the contrary-to-fact clause, the verbs are subjunctive. The past form of the verb stands for present time, and the pluperfect for past time. The conclusional clause makes its past or pluperfect subjunctive with *should* or *would*.

7. If he *were* here, we *should* see him.
8. If he *were* here, we *should have seen* him before now.
9. If he *had been* there, we *should have met* him.
10. If he *had been* here, we *should find* a message from him.
11. *Were* he here, he *would* look us up.
12. *Had* he *been* here, he *would have left* some word for us.

When conditional clauses deal with the future, they always imply uncertainty, for no person can tell what the future may bring forth. Nevertheless, if the clause is neutral as to the probability or improbability of the future condition, the verbs of the sentence are indicative.

13. If it *is* pleasant to-morrow, we *will go*.

The doubt is sometimes made more prominent by the use of the subjunctive in the conditional clause.

14. If it *be* pleasant to-morrow, we will go.
- Should* in both clauses implies still more uncertainty.
15. If it *should be* pleasant to-morrow, we *should go*.
- Or the subjunctive may be made without *should*.
16. If it *were* pleasant
- If it *were to be* pleasant } to-morrow, we *might go*.

Future conditional clauses are divided into MORE VIVID and LESS VIVID clauses. In the former there is an expectation that the event mentioned will be realized; the indicative mood is therefore employed, and the verb of the conclusional clause may present or may contain a future auxiliary.

17. If he *goes* to-morrow, he *goes* as my friend.
18. If he *goes*, he *will enjoy* the game.

In less vivid conditional clauses, less certainty of realization is implied, and the auxiliaries are *should* or *would*, subjunctive.

19. If he *should* go, he *would* enjoy the game.

EXERCISE

Study the meaning of the following conditional clauses, and observe their connectives:

1. If you have tears, prepare to shed them now.
—SHAKESPEARE, *Julius Cæsar* iii. 2. 173.
2. If you should go near Barnard Castle, there is good ale at the King's Head.—DICKENS, *Nicholas Nickleby* i. 7.
In truth, if he
3. Had killed me, he had done a kinder deed.
—SHELLEY, *The Cenci* ii. 1. 2-3.
4. If I slew thy brother dear,
Thou slewest a sister's son to me.—SCOTT.
5. Slaves cannot breathe in England; if their lungs
Receive our air, that moment they are free.—COWPER.
6. Why, let 'em come, so they come not to war.
—MARLOWE, *Jew* i. 189.
7. Mercy was offered to some prisoners on condition that they would
bear evidence against Prideaux.—MACAULAY, *History of England* ii. 220.
8. The mere delight in combining ideas suffices them; provided
the deductions are logical they seem almost indifferent to their truth.
—LEWES, *Goethe* i. 65.
9. In case we are surprised, keep by me.—IRVING, *Tales of a Traveller*.
10. Say you can swim; alas; 'tis but a while.
—SHAKESPEARE, *3 Henry VI* v. 4. 29.
11. Suppose he should relent
And publish grace to all, on promise made
Of new subjection; with what eyes could we
Stand in his presence?—MILTON, *Paradise Lost* ii. 237-40.
12. Were Richelieu dead, his power were mine.
—BULWER, *Richelieu* ii. 1.
13. Should an individual want a coat, he must employ the village
tailor.—SCOTT, *Minstrelsy* i. 58.
14. This sword hath ended him; so shall it thee
Unless thou yield thee as my prisoner.
—SHAKESPEARE, *1 Henry IV* v. 3. 9-10.
15. But that the earl his flight had ta'en,
The vassals there their lord had slain.—SCOTT, *L. Min.* iv. 10.
16. Who preferreth peace
More than I do, except I be provoked?
—SHAKESPEARE, *1 Henry VI* iii. 1. 34.

17. Thae corbies dinna gather without they smell carrion.—SCOTT, *Rob Roy* xviii.

18. You will greatly grieve and offend me if you refer to this again before I mention it to you.—WARREN, *Diary* ii. 5.

19. The United States as a neutral nation was aggrieved by the action of the British Government in stopping American vessels from trading with the Continent, unless they first put into British ports.—GARDINER, *Student's History of England*, p. 872.

20. Unless the poet know how it is behind the scenes, he can never understand how actors speak and move.—LEWES, *Goethe* i. 61.

21. Unless I greatly deceive myself, the general effect of this checkered narrative will be to excite thankfulness in all religious minds.—MACAULAY, *History* i. 2.

22. A penal statute is virtually annulled if the penalties which it imposes are regularly remitted.—MACAULAY, *History* i. 30.

23. I should very imperfectly execute the task which I have undertaken if I were merely to treat of battles and sieges.—MACAULAY, *History* i. 3.

24. If I shrink not from these, the fire-armed angels,
Why should I quail from him who now approaches?

—BYRON, *Cain* i. 1.

25. I am content, so thou wilt have it so.

—SHAKESPEARE, *Romeo and Juliet* iii. 5. 18.

26. So Mahomet and the mountain meet, no matter which moves to the other.—CHATHAM, *Letters*.

27. Upon condition thou wilt swear
To pay him tribute and submit thyself,
Thou shalt be plac'd as viceroy under him.

—SHAKESPEARE, *1 Henry VI* v. 4. 129-31.

28. But say the tribe that I descended of
Were all in general cast away for sin,
Shall I be tried by their transgression?

—MARLOWE, *Jew* i. 346-8.

29. She must have a story—well, ill, or indifferently told—so there be life stirring in it.—LAMB, *Essays of Elia*.

30. Had the Plantagenets succeeded in uniting all France under their government, it is probable that England would never have had an independent existence.—MACAULAY, *History* i. 14.

31. What is to become of them should their provision fail?—IRVING.

32. I could not love thee, dear, so much,
Loved I not honour more.—LOVELACE, *To Lucasta*.

33. Were half the power that fills the world with terror,
Were half the wealth bestowed on camps and courts,
Given to redeem the human mind from error,
There were no need of arsenals or forts.

—LONGFELLOW, *The Arsenal at Springfield*.

34. Suppose you were going to travel; would you plan to take a great deal of baggage?

NOTE.—In the following sentences, *it is* is used in the main clause to avoid the repetition of the subject and the verb already used in the condition clause:

1. If they live simply, it is [i. e., *they live so*] because they prefer to do so.
2. If we dilate in beholding the Greek energy, the Roman pride, it is [i. e., *we dilate*] that we are already domesticating the same sentiment.—EMERSON, *Self-Reliance*.

CONCESSIVE CLAUSES

214. The CONCESSIVE CLAUSE is a statement which seems to deny or oppose the thought of the modified clause. The sentence asserts that the statement of the main clause is true *in spite of* the contradictory statement made in the concession expressed in the subordinate clause.

Though thou livest and breathest,
Yet art thou slain in him.—SHAKESPEARE, *Richard II* i. 2. 24-25.

It is most commonly introduced by *though* (*although*); yet other connectives are employed, which may be studied in the following exercises.

a. Rarely *if* introduces a concessive clause. The example given here is an ellipsis, and the missing parts of the clause are supplied in brackets.

1. A well-armed, *if* [it was] undisciplined, multitude poured forth.—BULWER, *Rienzi* ii. 8.

Here “if undisciplined” does not state a *condition* of their being well-armed. The author grants that the troops were undisciplined, but insists that they were well-armed in spite of that. On elliptical constructions see further Section 229. *Even if*, introducing a concessive clause, is more common.

2. *Even if* we were there, we did not see you.

b. Inversion of sentence order allows the omission of the connective. The concessive verb is in the subjunctive mood.

1. None can hear him, *cry* he ne'er so loud.
—MARLOWE, *Jew* iv. 1645.
2. *Be* it ever so humble, there's no place like home.—PAYNE.
3. *Come* what may, I insist on going.

c. Generalized concessive clauses are found introduced by such words as *whoever*, *whatever*, *however*, etc., that is, by indefinite pronouns, adjectives, or adverbs.

1. I shall be happy, *whatever* befalls us.—BULWER, *Cartons* xi. 1.

That is, *though* something most unpleasant should happen to us, I shall, nevertheless, be happy.

2. *Howe'er* deserved her doom might be,
Her treachery was faith to me.—BYRON, *The Giaour*.

d. The concessive clause is sometimes introduced by *notwithstanding*, or *no matter*.

1. You did rightly and honestly, too, *notwithstanding* she is the greatest beauty in the parish. —FIELDING, *Joseph Andrews* iv. 2.

2. *No matter* how rich he may be, he can not buy happiness.

NOTE.—The latter may be an ellipsis for a sentence containing a substantive clause.

1. [It, i. e.,] How rich he may be, [is] no matter.

Compare:

2. It is no matter if I do halt.—SHAKESPEARE, *2 Henry IV* i. 2. 275.
Here the clause beginning with *if* is substantive, the logical subject of *is*.

e. A concessive clause presenting two alternatives is brought into the sentence by *whether*, and the second alternative is connected to the first by *or*.

1. I'll be your servant, *whether* you will *or* no [whether you will or you will not].—SHAKESPEARE, *The Tempest* iii. 1. 86.

2. The dominie loved a pun, *whether* it was let off in English, Greek, or Latin.—MARRYAT, *Jacob Faithful* i. 3.

This appears also in elliptical form.

3. She would go, *whether or* no;
that is, whether it was best, or desirable, or whether it was not.

f. Rarely the concessive clause is indicated by a verb-phrase in *let*.

Let them be dealt with . . . harshly . . . they will not eclipse the central light that shines through his life.—LEWES.

EXERCISE

Study and classify the following concessive clauses:

1. Though it has never put a scrap of gold or silver in my pocket, I believe that it has done me good.—DICKENS, *Christmas Carol* 1.
2. Speak to me! though it be in wrath.—BYRON, *Manfred* ii. 4.
3. Although a woman be not actually in love, she seldom hears without a blush the name of a man whom she might love.—COOPER, *The Spy* iv.
4. If your inside be never so beautiful you must preserve a fair outside, also.—FIELDING, *Tom Jones* iii. 7.
5. Bring them back to me, cost what it may.—COLERIDGE.
6. Varney's communications, be they what they might, were operating in his favour.—SCOTT, *Kenilworth* xvi.
7. Because I am a Priest do you believe
Your image, as the hunter some struck deer,
Follows me not whether I wake or sleep?
—SHELLEY, *The Cenci* i. 2. 11-13.
8. Whose hands soever lanced their tender hearts,
Thy head, all indirectly, gave direction.
—SHAKESPEARE, *Richard III* iv. 4. 224-25.
9. Whate'er he be, 'twas not what he had been.
10. I am an old fool, whichever way we look at it.—BULWER, *The Caxtons* iii. 4.
11. Be it so or not,
No other spirit in this region hath
A soul like his.
—BYRON, *Manfred* ii. 4.
12. Whate'er betide, we'll turn aside,
And see the braes of Yarrow.
—WORDSWORTH, *Yarrow Unvisited*.
13. Though the cause of Evil prosper, yet 'tis Truth alone is strong,
And, albeit she wander outcast now, I see around her throng
Troops of beautiful, tall angels, to enshield her from all wrong.
—LOWELL, *The Present Crisis* 28-30.

NOTE.—*Albeit*, now regarded as a concessive conjunction, is a compound meaning "although it be." The clause following was originally substantive, subject of *be*, after the expletive *it*. Compare *no matter* as introducing a concessive clause. See Section 214d, note.

14. No man, whatever his sensibilities may be, is ever affected by Hamlet or Lear as a little girl is affected by the story of poor Red Ridinghood.—MACAULAY, *Milton*.

15. Though his opinions were democratic, his tastes and his associations were such as harmonize best with monarchy and aristocracy.—MACAULAY.

16. Be the reasons good or bad, this is certain to be done.
17. If Frankfort was thus representative of the past, it was equally representative of the present.—LEWES, *Goethe* i. 17.
18. If thy family is proud,
Mine, sir, is worthy! If we are poor, the lack
Of riches, sir, is not a lack of shame!
—KNOWLES, *The Love Chase* iii. 1.
19. Whatever the stars may have betokened, this August 1749 was a momentous month to Germany.—LEWES, *Goethe* i. 15.
20. Though, like the surgeon's hand, yours gave me pain,
Yet it has cured my blindness and I thank you.
—LONGFELLOW.
21. Although the imp might not be slain,
And though the wound soon heal'd again,
Yet, as he ran, he yell'd for pain.
—SCOTT, *Last Minstrel* iv. 15.
22. He was nevertheless greatly respected if little loved, by wife, children, and friends.—LEWES, *Goethe* i. 11.
23. Governing persons, were they never so insignificant intrinsically, have, for the most part, plenty of memoir-writers.—CARLYLE, *The French Revolution* iii. 1. 1.
24. For likest gods they seemed,
Stood they, or moved.—MILTON, *Paradise Lost* vi. 301-302.
25. The Turk was a sick man, and as he would become weaker every year, it was impossible to provide for his guarding his own, even if Sebastopol were destroyed.—GARDINER, *Student's History of England*.

CLAUSES OF RESULT

215. The **CLAUSE OF RESULT** states the consequence of the action or condition related in the modified clause. It is introduced by *that* or *so that*. When both clauses are negative, the connective may be *but*, *but that*.

1. The birds their notes renew, and bleating herds
Attest their joy, that hill and valley rings.
—MILTON, *Paradise Lost* ii. 494-5.
2. A man cannot speak but he judges himself.—EMERSON.
3. I never attempted to be impudent yet, that I was not taken down.—GOLDSMITH, *She Stoops* v.
4. He never opens his mouth that I don't perspire for the borough.
—JERROLD, *Bubbles* i.
5. His grief was never thought of but he shed bitter tears.
6. You cannot look but you will see it.
7. It never rains but it pours.
8. He had never confided but he had been betrayed.—BULWER.

9. They never hear a thunderstorm of a summer afternoon about the Kaatskill, but they say Hendrick Hudson and his men are at their game of nine pins.—IRVING, *Rip Van Winkle*.

10. The Indian gave him a terrific blow, so that he fell heavily to the ground.

CLAUSES OF PURPOSE

216. The CLAUSE OF PURPOSE states the object in view that leads to the action stated in the modified clause. It is introduced by *that*, *so*, *so that*, *in order that*, or *lest* (= *that not*).

NOTE.—The purpose clause has in its predicate some modal auxiliary in subjunctive form (*may*, *might*, *should*, *would*). The verb cannot be indicative because the purpose exists only in the thought and intention of the person holding it, and is not at the moment actually realized. Or the verb may be a subjunctive without the modal auxiliary (see sentence 6 and Section 125f).

1. I came that Marco might not come.

—HUNT, *Legend of Florence* v. 1.

2. Satan hath desired to have you, that he may sift you as wheat.
—LUKE xxii. 31.

3. Constantius had . . . divided his forces, that he might . . . divide the attention and resistance of the enemy.—GIBBON, *Decline* xiii.

4. I inquired, shifting my chair so that I might obtain a distincter view of her features.—WARREN, *Diary* ii. 5.

5. He ordered the door to be thrown open, in order that all might see the ceremony.—MACAULAY, *History of England* ii. 43.

6. Ye shall not eat of it, neither shall ye touch it, lest ye die.—GENESIS iii. 2.

7. Climb we not too high,

Lest we should fall too low.—COLERIDGE, *Wallenstein* i. 4. 89-90.

8. I would to heaven

I were your son, so you would love me.

—SHAKESPEARE, *King John* iv. 1. 23-4.

9. Let us be silent,—so we may hear the whisper of the gods.—EMERSON, *Friendship*.

10. Haste, hide thyself, lest with avenging looks

My brothers' ghosts should hunt thee from thy seat.

—SHELLEY, *The Cenci* i. 3. 152-3.

CLAUSES OF DEGREE

217. A subordinate clause may furnish a measure for the assertion made in the modified clause, and so perform the office of comparing, or stating the DEGREE of some quality mentioned in the modified clause. Such a clause is usually related to an

adjective or an adverb in the modified clause, those being the parts of speech able to be compared, grammatically. These clauses are commonly elliptical, omitting members present in the principal clause, or easily supplied from the context (compare Section 225). The comparison may be between the same quality in different individuals, or different qualities in the same individual. In analysis the clause of degree is always to be traced to the adjective or the adverb modified, since that word mentions the quality under comparison.

Clauses of comparison are of three kinds: see the next three sections.

218. The sentence may state a comparison of qualities equal in degree

1. She is as good as she is beautiful.
2. He is as tall as his brother [is tall].

The first sentence mentions two qualities, *goodness* and *beauty*, belonging to the same person, and declares that "she" has an equal degree of the two. The second sentence mentions one quality, *tallness*, and asserts that two persons have it in an equal degree.

A CLAUSE OF DEGREE EXPRESSING EQUALITY is introduced by *as*, an adverb which here does the work of a subordinate conjunction. It has for its correlative in the main clause *as*, an adverb modifying an adjective or an adverb. The clauses are joined by the correlation of the two adverbs *as*. Rarely *as* is omitted from the main clause.

When the comparison is between the same quality in different persons (or things), as in the second illustration, the adjective describing the quality is not usually repeated in the subordinate clause. The verb of the subordinate clause is also unexpressed when it is the same as the verb of the main clause (see Section 225).

When the sentence is negative, the correlative of *as* in the main clause is usually *so*.

3. He is not *so* tall *as* his brother.

Such a sentence, of course, actually declares inequality; the form, however, belongs primarily to an assertion of equality. We may say that this is a NEGATIVE SENTENCE CONTAINING A CLAUSE OF EQUALITY.

Occasionally the clause of comparison precedes the main clause. The adjective (or adverb) on which the clause depends is then repeated and preceded by *so*.

4. *As* surely as we go, *so* surely shall we find them there.

So and *surely* are pleonastic and emphatic.

The temporal connectives *as long as* and *as soon as*, the causal *as long as*, and the copulative *as well as* are, in the ultimate analysis, to be explained under this head.

EXERCISE

In the following sentences, pick out the clauses of degree, and show how they are related to the main clause, and to what word in the main clause:

1. Thou wert as witty a piece of Eve's flesh as any in Illyria.—SHAKESPEARE, *Twelfth Night* i. 5. 30-1.

2. In Britain the conquered race became as barbarous as the conquerors.—MACAULAY, *History of England* i. 4.

3. I will run as far as God has any ground.—SHAKESPEARE, *The Merchant of Venice* ii. 2. 118.

4. The heroine is as cool as snow, as pure.—MISS KAVANAGH, *French Women of Letters* iii.

5. Death itself is not so painful

As is this sudden horror and surprize.

—ROWE, *Jane Shore* iv. 1. 256-57.

6. No country suffered so much as England.—MACAULAY, *History of England* i. 9.

7. I shall be pardoned for calling it by so harsh a name as madness.—LOCKE, *Human Understanding*.

8. "I can do nothing with this boy," said he, red as fire.—MARRYAT, *Jacob Faithful* i. 3. 3.

9. Far as creation's ample range extends,

The scale of sensual, mental powers ascends.

—POPE, *Essay on Man* i. 207-8.

10. Conduct them silently as may be

To the house.—COLERIDGE, *Wallenstein* iv. 2. 138-39.

11. Whose heart is warmly bound to thee

Close as the tenderest links can bind.—MOORE.

12. Trifles light as air

Are to the jealous confirmations strong

As proofs of holy writ.—SHAKESPEARE, *Othello* iii. 3. 322-4.

NOTE.—Another form of this clause is seen in the sentence,

1. I had fallen under medical advice the most misleading that it is possible to imagine.

The clause joined by *that*, whose correlative is *most*, is practically: [as misleading] as it is possible to imagine medical advice misleading.

In

2. I cannot say except in so far as I am concerned, the clause, through *so*, correlative with *as*, depends on the adverb *far*, and the phrase *in so far* is the object of the preposition *except*.

219. The sentence may assert that two qualities are unequal or different in degree.

1. He is taller than his brother [is tall].

"He" and "his brother" both have a certain attribute, *tallness*, but they have it in unequal degrees. In such a sentence, the main clause contains the comparative degree of an adjective (or an adverb), and the subordinate conjunction is *than*. The adjective describing the quality is not repeated in the subordinate clause, and the verb is also omitted if it is the same as the verb in the main clause (see Section 225).

The comparative correlative of *than* may be *more* or *less*. Instead of a true comparative the main clause may contain *other*, *else*, *otherwise*, which, though not real comparatives, in form or sense suggest comparison.

We find also NEGATIVE SENTENCES CONTAINING DEGREE CLAUSES OF INEQUALITY.

2. He is no taller than his brother.

These, of course, actually assert equality, though in form they are of the inequality type. Here belong, in final analysis, the temporal connective *no sooner than* and the co-ordinating *no less than*.

Rarely this type of sentence compares different qualities in the same individual or in different individuals.

3. I am more glad about it than I am sorry.

4. My brother is less pleased by the appointment than I am worried.

The old comparative word *rather* (the positive form *rathe* is used by Milton, *Lycidas* 142) is sometimes used with *than* to emphasize the distinction between two qualities or thoughts.

5. He was considered *rather* a pedantic *than* a practical commander.—MOTLEY, *Rise* iii. 1.

Examples for study and explanation follow:

6. The simple Catholic, who was content to be no wiser than his fathers, found, wherever he turned, a friendly voice to encourage him.—MACAULAY, *Ranke's Popes*.

7. I hear a tongue shriller than all the music.

—SHAKESPEARE, *Julius Caesar* i. 2. 16.

8. But, long ere our approaching, [we] heard within
Noise other than the sound of dance or song.

—MILTON, *Paradise Lost* viii. 242-43.

9. Who else than Lara could have cause to fear
His presence?—BYRON, *Lara* ii. 7.

10. A good name is rather to be chosen than great riches, and loving favour rather than silver and gold.—*Proverbs* xxii. 1.

11. The tribunal of the Seventeenth is swifter than most.—CAR-
LYLE, *The French Revolution* iii. 1. 1.

12. Her acquisitions in the New World have more than compen-
sated her for what she lost in the Old.—MACAULAY, *Essays*.

13. True, I was happier than I am.—SHELLEY, *The Cenci* i. 1. 96.

14. She appeared younger than she was.—BULWER, *Rienzi* iii. 3.

15. I am . . . no less honest

Than you are mad.

—SHAKESPEARE, *The Winter's Tale* ii. 3. 69-70.

16. Rather than my lord

Shall be oppressed by civil mutinies,

I will endure a melancholy life.—MARLOWE, *Edward II* 271-73.

17. My punishment is greater than I can bear.—*Genesis* iv. 13.

18. The reader may not expect another kind of entertainment than
he will meet with in the following papers.—FIELDING, *Familiar Letters*,
Preface.

19. I would not have thee other than thou art.—TALFOURD, *Ion* i. 2.

NOTE.—Emphasis of a notion is sometimes secured by placing *more than* or *less than* before the words that express it, without thought of comparison or of a second clause.

1. I had *more than* begun to think it long.—COLERIDGE.

2. Take not that little little *less than* little wit from them that they have.

—SHAKESPEARE, *Troilus and Cressida* ii. 3. 13-15.

More than is an adverbial expression in

3. We walked *more than* a mile.

4. He is somewhat *more than* middle-aged.

It indicates something beyond the measure, as *nearly* and *almost* indicate something a little short of the measure. It is hardly worth while to expand the adverb into a clause, though it may possibly mean "more of distance than a mile is."

Nothing less than is similarly adverbial, indicating that something does not fall short of a certain measure:

5. This was *nothing less than* providential.

220. The sentence may assert that two qualities vary in the same proportion. The main and subordinate clauses are then built alike. Each contains a comparative adjective or adverb, modified by an adverb (word or phrase), expressing the equality of proportion and serving by their correlative relation to bind the clauses together. The most common of these correlative terms is *the . . . the* (Section 164).

1. *The longer she stands, the shorter she grows.*

Phrases of the same meaning are sometimes used, and *in proportion as* not infrequently introduces the CLAUSE OF DEGREE EXPRESSING VARIATION IN THE SAME PROPORTION.

NOTE 1.—*In proportion as* may now be regarded as a conjunction, though originally *in proportion* was a phrase in the main clause, and *as* a relative joining the subordinate clause to the noun *proportion*.

The opposition of two superlatives is sometimes found, with or without the correlative adverbs.

2. They who know *the* most
Must mourn *the* deepest o'er the fatal truth.—BYRON, *Manfred*.

Examples for study and explanation follow:

3. All the more it seeks to hide itself,
The bigger bulk it shows.
—SHAKESPEARE, *The Tempest* iii. 1. 80-81.

4. The more he looked at her the less he liked her.—TENNYSON.

5. And still, the less they understand,
The more they admire his sleight of hand.

—BUTLER, *Hudibras* ii. 3. 5-6.

6. The more he charged them, so much the more a great deal they published it.—MARK vii. 36.

7. By how much better than my word I am,
By so much shall I falsify men's hopes.

—SHAKESPEARE, *1 Henry IV* i. 2. 234-35.

8. By how much they would diminish the present extent of the sea, so much they would impair the fertility, and fountains, and rivers of the earth.—BENTLEY.

9. In proportion as men know more and think more, they look less at individuals and more at classes.—MACAULAY, *Milton*.

10. More ardent as the disk emerges more.—COWPER.

11. Rivers are often alike tranquil and profound, in proportion as they are remote from the springs.—BULWER, *Alice* i. 1.

NOTE 2.—In this sentence note the positive adjectives with *in proportion as*.

12. The Sonnets are more or less striking according as the occasions which gave birth to them are more or less interesting.—MACAULAY.

NOTE 3.—When the sentences are clear without the full form of the correlative or the joining phrases, these may be condensed.

1. They are happier [*in proportion*] as they are busier.
2. The subject becomes [*the*] clearer *the* more we study it.

EXERCISE

The following sentences contain degree clauses of various kinds. Classify them, and explain their connection to their main clauses.

1. She [Elizabeth] could already speak Italian and French as fluently as her mother-tongue.—GREEN, *History of the English People* vi. 2. 686.

2. There yet remains a deed to act

Whose horror might make sharp an appetite
Duller than mine.—SHELLEY, *The Cenci* i. 1. 100-2.

3. Such men as he be never at heart's ease,
While they behold a greater than themselves.

—SHAKESPEARE, *Julius Cæsar* i. 2. 208-9.

4. The less a man thinks and knows about his virtues, the better we like him.—EMERSON.

5. I remarked particularly that there were no men, nor so much as a boy ten or twelve years old, to be seen among the inhabitants.
—SCOTT, *Rob Roy* xxx.

6. I am informed that he never so much as goes to church.—FIELDING, *Joseph Andrews* ii. 8.

7. A bitter and perplexed "What shall I do?"

Is worse to man than worst necessity.—COLERIDGE.

8. In proportion as he approached the regions where he expected to find land, the impatience of his crew augmented.—IRVING, *Columbus* iii. 4.

9. He appointed no fewer than four gentlemen of his household to draw up the events of his life.—SCOTT, *Rob Roy* i.

10. May our name rather perish . . . than that ancient and loyal symbol should be blended with the dishonoured insignia of a traitorous Roundhead!—SCOTT, *Waverley* ii.

11. But other harvest here

Than that which peasant's scythe demands
Was gathered in.—SCOTT, *Waterloo*.

12. It was a part of the solemnity that a Celtic bard stepped forth so soon as the king assumed his seat.—SCOTT, *Minstrelsy* i. 21.

13. Soon as the British shores he reached,

Hither his foaming courser stretched.—ADDISON, *Rosamond* i. 5.

14. The prince had no sooner mounted his throne than he began to show an intolerant zeal for the government and ritual of the English church.—MACAULAY, *History* i. 66.

15. High-stomach'd are they both, and full of ire,
In rage deaf as the sea, hasty as fire.

—SHAKESPEARE, *Richard II* i. 1. 18-9.

CLAUSES OF DOUBLE MEANING

221. It is occasionally difficult to classify an adverbial clause because it might be understood as expressing either one of two possible meanings.

1. Now that their distress was over, they forgot that he had returned to them.—MACAULAY, *History of England* iv. 17.

The subordinate clause may be either temporal or causal; it is probably intended to express both notions.

2. The Lord shall send upon thee cursing, vexation, and rebuke in all that thou settest thine hand unto for to do, until thou be destroyed and until thou perish quickly.—*Deuteronomy* xxviii. 20.

In this sentence the temporal clause is also a clause of result.

a. The CLAUSE OF RESULT AND DEGREE is so common and so evidently intended to express the two notions as almost to form a class by itself. It is introduced by *that* or *but* (= *that not*), correlated to *so*, *such*, *insomuch*, or *that* in the main clause, the correlative adverb modifying an adjective or an adverb.

1. He gazed *so* long
That both his eyes were dazzled.—TENNYSON.

2. To *such* a height
'Tis swoln *that* at this hour the Emperor
Before his armies—his own armies—trembles.

—COLERIDGE, *The Piccolomini* iii. 1. 100-2.

3. Spare them! I
Am not in *that* collected mood at present,
That I could listen to them quietly.

—COLERIDGE, *The Piccolomini* iii. 1. 47-9.

4. His grief was *such that* he could do no work for many weeks.

5. Say, I was born with flesh *so* sensitive,
Soul *so* alert, *that*, practice helping both,
I guess what's going on outside the veil.

—BROWNING, *Mr. Sludge* 1242-44.

6. It was haunted to *that degree that* the priest read mass over it.

A negative clause of degree and result is introduced by *but* (=that . . . not).

7. He cannot do this so well *but* the merit will be recognized.
8. Nothing *so* very hard *but* I could bear it.
—ROWE, *The Fair Penitent* i. 1. 357.
9. No knight in Cumberland *so* good
But William may count with him kin and blood.
—SCOTT, *Last Minstrel* iv. 26.

EXERCISE

The subordinate clauses in the following sentences express more than one modification of the main clause. Explain them.

1. I was so much struck with this extraordinary narrative that I have written it out.—IRVING, *Bracebridge Hall*.
2. The roads which led to the secluded town were so bad that few travellers had ever visited it.—MACAULAY, *Essays* v. 91.
3. They were all amazed, inasmuch that they questioned among themselves.—MARK i. 27.
4. And they shall fall when none pursueth.—LEVITICUS xxvi. 36.
5. Mr. Pinch . . . was particularly struck by the itinerant cutlery . . . inasmuch that he purchased a pocket-knife with seven blades in it.—DICKENS, *Martin Chuzzlewit* i. 5.
6. Such has been the perplexing ingenuity of commentators that it is difficult to extricate the truth from the web of conjectures.—IRVING, *Columbus* i. 1.
7. When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian.—SHAKESPEARE, *The Tempest* ii. 2. 33-5.
8. The remaining eight-and-twenty vociferate to that degree, that a pack of wolves would be music to them.—DICKENS, *Pictures from Italy*.
9. I was not so young when my father died but that I perfectly remember him.—BYRON.
10. It is never well to put ungenerous constructions, when others, equally plausible, and more honorable, are ready.—LEWES.
11. Now that her father was gone, she clung to her brother.
12. You might be sure, when you saw that book in his hand, that he was happy.
13. A man cannot bury his meanings so deep in books but time and like-minded men will find them.—EMERSON.
14. Even when they fail they are entitled to praise.—MACAULAY.
15. When you feel a true admiration for a friend, give it expression.

16. Where a man can trust his own heart and those of his friends, to-morrow is as good as to-day.—EMERSON.

17. When faith is lost, when honor dies,
The man is dead.—WHITTIER.

18. The pains are no sooner over than they are forgotten.—ROGERS,
Italy.

19. If I fed the tramp, my door was haunted by the brotherhood for a month after.

20. We so arranged our work that we had plenty of leisure for reading.

21. Now I think on thee,

My hunger's gone.—SHAKESPEARE, *Cymbeline* iii. 6. 15-16.

22. The minds of men were now in such a temper that every public act excited discontent.—MACAULAY, *History of England* i. 48.

23. This is so great a favor that I am sure I don't know how to receive it or thank you enough.

24. The strings are swept with such a power so loud
The storm of music shakes th' astonished crowd.—COWPER.

25. Our psychology is in so chaotic a condition that I dare not employ its language, lest it mislead.—LEWES, *Goethe* i. 65.

26. Breathes there the man with soul so dead,
Who never to himself hath said,
This is my own, my native land!—SCOTT, *Last Minstrel* vi. 1.

NOTE.—Change the *who*-clause in sentence 26 to one of result and degree, and compare the meaning.

222. Occasionally sentences are so inverted in form that the main clause contains the subordinate notion, and the clause dependent in form contains the main thought of the sentence.

NOTE.—A similar inversion occurs in Latin. See Allen and Greenough, *Latin Grammar*, § 325b.

1. Scarcely was the artillery got into position when a rapid fire was opened on it from the shore. (Compare, "A fire was opened as soon as the artillery was in position.")

2. The discomforts of travel are no sooner over than they are forgotten. (Compare, "They are forgotten as soon as they are over.")

3. Hardly had he finished speaking when the stranger entered.

4. He was taking his umbrella from the rack when his wife came up to him and began to speak.

SUBORDINATE PARENTHETICAL CLAUSES

223. A parenthetical or absolute clause sometimes assumes the form of a dependent clause. What form has the absolute clause in each of the following sentences? Observe that in

some of them *as* is a relative pronoun (= *which*), sometimes with a group of words (often the sentence proper) for its antecedent, and that the clause then has the adjective form (see Section 195).

1. As far as I am concerned, I do not believe the report in the paper.

This emphasizes the fact that the statement in the main clause applies strictly to the speaker; it is nearly equivalent to an emphatic *I*, subject of *do*. *As far as* serves to introduce the clause. It is a phrase made up like the connectives in Section 218; the modifying force of *far* is no longer felt.

2. As I had expected, I found them very destitute.

3. By foul play, as thou say'st, were we heav'd thence.

—SHAKESPEARE, *The Tempest* i. 2. 62.

4. Sir Everard's reception in this family was, as it may be easily conceived, sufficiently favourable.—SCOTT, *Waverley* ii.

5. Your father was only a sleeping partner, as the commercial phrase goes.—SCOTT, *Rob Roy* i.

6. As far as they could judge by ken,
Three hours would bring to Teviot's strand
Three thousand armèd Englishmen.—SCOTT.

7. He is, as far as we recollect, the only great author who illustrated his own works.—BROWN, *Thackeray*.

8. Such of my readers as may not be familiar with Scottish history (though the manner in which it has of late been woven with captivating fiction has made it a universal study), may be curious to learn something of the subsequent history of James.

9. This was, as his critics say, a great mistake.

10. It was, as has been said, a rich nation.

11. Their friends or enemies, as the case might be, were always on hand.

NOTE 1.—*As* in sentence 11 seems to have indefinite force.

12. If I had been present, as I was not, this would not have happened.

13. A kind of intimacy, as we have said, grew up between these two cultivated minds.—HAWTHORNE, *The Scarlet Letter* ix.

14. This was, as far as I could see, his only chance.

15. We rode on small donkeys, or "jacks," as they are called.

NOTE 2.—For *as it were* see *N. E. D.* as 9c. The idiom is there explained as a parenthetical clause, used to indicate "that a word or statement is perhaps not formally exact though practically right": "as if it were so, if one might so put it."

The messenger, and *as it were* the forerunner of spring.—E. K. in SPENSER'S *Shepherd's Calendar*, March 11, Glossary.

CHAPTER XV

COMPLEX SENTENCES—CONTRACTIONS AND ELLIPSES

NOTE.—For a discussion of the essential nature of the sentence, and of combinations of words essentially, but not formally, sentences, see Strong, Logeman, and Wheeler, *History of Language*, Chapter VI, "The Fundamental Facts of Syntax," and Chapter XVIII, "Economy of Expression."

ELLIPSES

224. Our effort to speak and write concisely (Section 235) leads us to omit clauses or parts of clauses from a sentence, when the meaning is quite clear without them. Such ellipses must be supplied before we can explain the sentence grammatically. A few of the simpler ones have already been spoken of in connection with the regular clauses, and those found particularly in exclamatory sentences have been treated in Chapter X. Others, more complicated or difficult to fill out, will be mentioned in this chapter. See also Smith, *Studies in English Syntax*, Chapter II.

ELLIPSES IN CLAUSES OF DEGREE

225. Our idiom requires omission, in a clause of degree or comparison, of words present in the main clause.

1. You are not as tall as I [am tall].
2. Beauty's tears are lovelier than her smile [is lovely].

—CAMPBELL.

Make grammatically complete the examples given for practice in Sections 218 and 219.

In some cases the words are not formally present in the main clause, but the sense is readily gathered from the general context. Suppose that a shy young man says to his friend, "I think I won't go on the excursion to-morrow; there will be such a crowd"; and the friend replies,

- 3a. "The more, the merrier."

We know very well that the friend means,

3b. The more of us there are, the merrier we shall be.

With "The more haste, the less speed" compare the Latin *quō magis—eō minus*. See Section 164.

A number of examples of various ellipses in clauses of degree follow.

4. I do not understand this as clearly as [it] might be wished [that I should understand it clearly].

5. This is not so universally the case at present as [it was] formerly [universally the case].

6. This is not as clear as [it] might be thought [clear] at first.

7. They will conclude him to be weak as well as [they will conclude him to be] bad.

8. I could hear as well there [as I could hear anywhere else].

9. [As] Quick as thought [is quick], he started.

10. I can do this as well as [I can] not [do it].

11. This way would be as well [as the other is well].

12. Some men have heart, and some have as good [= "little"] as none [is good].

13. They were imprisoned as fast as [they were] captured.

14. You may as well come [as you may not come].

15. He did not seem as desirous of obtaining information as [he seemed desirous] of provoking discussion.

16. It is as cold as [the] usual [temperature is cold].

17. She is as bright as [she] ever [was bright].

18. He worked as fast as [it was] possible [for him to work].

19. I will come as soon as [it is] possible [for me to come].

20. These hopes are mine as much as [they are] theirs.

21. I get vexed with her; and she gets just as impatient with me [as I get vexed with her].

22. This is as much as to say [would be much] that you were not there.

23. My errand is not so much to buy as [my errand is] to borrow.

24. An idler is a watch that wants both hands, [which is] as useless if it goes as [it is useless] when it stands still.

25. It is colder than [the] usual [weather is cold].

26. In no other way has he shown kindness than [he has shown it] by going away.

27. He was more polite than [it] was usual in that neighborhood [for people to be polite].

28. He had more sympathy than [the amount of sympathy was that] he expressed.

29. We met more people than [those are many whom] we can remember.
30. I liked her better than ever [I had liked her before].
31. This was a longer combat than [any was that] the world had ever seen.
32. There are more here than [those are many that] have been counted.
33. The number of her children is greater than [it was great] in any former age.—MACAULAY, *Ranke's Popes*.
34. There are more members than outsiders dream of [there being many].
35. More than one plan [is many] was discussed and rejected.
36. A man can find more reasons for doing as he wishes than [he can find reasons] for doing as he ought.
37. It's wiser being good than [it's wise] being bad.
38. They find adorning the body a more profitable occupation than [they find] adorning the mind [a profitable occupation].
39. He is as well as [he is when he is in his] usual [health].
40. None that I more love than [I love] myself.—SHAKESPEARE, *The Tempest* i. i. 22.
41. You worked as hard as [is the] usual [custom with you].
42. And Boston sleeping more silently even than [it was] usual [for Boston to sleep].—CARLYLE, *Frederick* vi. 407.
43. Tyranny himself, . . .
Is later born than thou [art late born].
—BRYANT, *The Antiquity of Freedom*.
44. More came than [they were many who] were asked.
45. He knew [that to remain quiet was] better than to struggle [was good].
46. He knew [something] better than that [was good].
47. I am kinder to him than she is [kind], but he treats her better than [he treats] me [well].
48. You have never [done] so much as [to have] answered me [would have been much].

ELLIPSES IN VARIOUS DEPENDENT CLAUSES

226. The omission of words present in the main clause or in a sentence immediately preceding, and the omission of words easily supplied, is common in subordinate clauses of all sorts.

1. I was better when [I was] a king.

—SHAKESPEARE, *Richard II* v. 5. 32.

2. I felt, while [I was] reading the book, that the writer was insincere. (See Section 238a.)

3. This apparent exception, when [it is] examined, will be found to confirm the rule.—MACAULAY, *History of England* i. 48.

4. Is your sister coming? I think [my sister is] not [coming].

In the following conversation make every sentence complete:

5. Why am I beaten?

Dost thou not know?

Nothing sir, but that I am beaten.

Shall I tell you why?

Ay, sir, and wherefore; for they say every why hath a wherefore.

—SHAKESPEARE, *Comedy of Errors* ii. 2. 39-45.

227. A modal clause may fail to repeat a word or words present in the main clause.

1. We, humbled as we are [humbled], should groan for them.

—GOLDSMITH.

2. [While I am] Tortured as I am [tortured] with my own disappointments, is this a time for explanations?—GOLDSMITH.

3. They loved him not as [they would love] a king, but [they loved him] as [they would love] a party leader.—MACAULAY, *History* iv. 11.

4. The rocks were scratched by the glaciers as [they would be scratched] by sharp instruments.

5. They came to their task as [they would come] to a sport.

6. The ground shook as [it would shake] with an earthquake.

7. The nation rose as one man [would rise].

8. To sit upon an Alp as [he would sit] on a throne.—KEATS.

9. Thou shalt love thy neighbor as [thou lovest] thyself.

10. This design was afterward used as [one would use] a flag.

NOTE—The elliptical modal clause may explain the origin of *as* as an introductory particle before the subjective and the objective complement (see Sections 57b, 76).

I regard him as [I would regard] an enemy.

(See *N. E. D.* under *as* 11c.)

a. An entire clause is sometimes omitted after *than* and *as* (denoting manner or degree), and this leaves two conjunctions standing together. The combination *as if*, or *as though*, with the same meaning, is perhaps the most common. This is regarded by some grammarians as a single conjunction, since we are hardly conscious of the absence of a clause between the two words. The modal and the conditional notions are both clearly present in these quotations:

1. Stooping as [they would stoop] if [they were] to drink.—COWPER.

2. He looked as [he would look] though [=if] the speed of thought were in his limbs.—BYRON.

3. Like saints that at the stake expire,
And lift their raptured looks on high,
As [they would lift them] though [=if] it were a joy to die.
—BYRON, *Mazeppa* v.

Notions of degree and time are plainly intended in this sentence:

4. He is taller now than [he was tall] when I saw him last.

Degree and conditional notions are clearly present in

5. By neglect we lose the prize as surely as [we lose it] if we try and fail.

Other examples of manner-conditional clauses are:

6. A city of tents sprang up as [it would spring up] if [it sprang up] by magic.

7. He ran as [he would run] if [he were running] from an enemy.

8. We meet and part as [we should part] though [=if] we parted not.—EMERSON.

9. He looks as [he would look] if [he were] tired.

10. If she do bid me pack, I'll give her thanks,
As though she bid me stay by her a week.

—SHAKESPEARE, *Taming* ii. i. 178-79.

11. To most men (there were many women amongst them) it seemed as if the end of the world had come.—MORRIS, *News from Nowhere* xvii.

12. He felt quite pathetic over the notion of his own fate, as if it had been some one else's.—STEVENSON, *Lodging*.

NOTE.—Another elliptical manner clause is found in

He preferred starving as a lawyer to thriving as a tradesman.

See the *N. E. D.* *as* 11b, where *as*, "in the character, capacity, or rôle of," is explained as introducing a subordinate clause reduced to its subject or object—"as a tradesman [would thrive]." This perhaps explains the origin of *as* introducing certain appositives (Section 82).

228. An elliptical concessive clause is found without an introductory conjunction. It usually begins with an adjective, verb, noun, or adverb, which is generally followed by a clause of manner or degree introduced by *as*.

1. Fond as we are, and justly fond of Faith,
Reason, we grant, demands our first regard.

—YOUNG, *Night Thoughts* iv. 748-9.

The thought, fully expressed, appears to be, "Though we are as fond as we are fond," etc.

Other elliptical forms of the concessive clause follow.

2. [Though we should] Do what we might, we could not prevent the accident.
3. Though [she was as] quiet as a mouse, she woke us all up.
4. [Whether it] Rain or shine, we will go.
5. However [they may be] troubled, they are always cheerful.
6. [Though she be as] Good as she is, I do not like her.
7. [Though I] Turn wheresoe'er I may,
By night or day,
The things which I have seen I now can see no more.
—WORDSWORTH, *Ode on Immortality*.
8. [Whether I] Sink or swim, [whether I] live or die, [whether I] survive or perish, I give my hand and my heart to this vote.—WEBSTER, *Adams and Jefferson*.
9. [Though I love you as] Much as I love you, I love my mother more.
10. [Though we] Study as hard as we can [study], we can't understand this.

Explain the following ellipses:

11. All seraph as he is, I'd spurn him from me.
—BYRON, *Heaven and Earth* i. 1.
12. Nature, as green as she looks, rests everywhere on dead foundations.—CARLYLE.
13. Do all we can, women will believe us.—GAY.
14. Much as he loved his wealth, Mr. Wharton loved his children better.—COOPER, *The Spy* vi.
15. The Nonconformists, rigorously as she treated them, have, as a body, always venerated her memory.—MACAULAY, *History of England* i. 57.
16. His nose, large as were the others, bore them down into insignificance.—MARRYAT, *Jacob Faithful* i. 3.
17. Thus torn, defac'd, and wretched as I seem,
Still I have something of Sciolto's virtue.
—ROWE, *The Fair Penitent* iv. 1. 160-61.

OMISSION OF THE MAIN CLAUSE

229. The main clause of a complex sentence may be omitted entirely, or in large part, leaving a substantive clause expressed.

a. When the subordinate clause expresses a wish (see also Chapter X).

O, [I wish] that I had her here, to tear her limb-meal!

—SHAKESPEARE, *Cymbeline* ii. 4. 147.

b. When the subordinate clause expresses surprise, indignation, or regret (see also Chapter X).

Great God! [how I resent or I grieve] that such a father should be mine!—SHELLEY, *The Cenci* i. 2. 54.

c. A subordinate clause introduced by *that*, following *not* or *only*, is to be regarded as a substantive clause. When *not* occurs, one supposition is denied; when *only* occurs, a limitation is expressed.

1. Men in their loose unguarded hours they take, [and the reason is] *Not that* themselves are wise, but others weak.—POPE, *Essay on Man* iv. 227–228.

Or, perhaps this sentence is to be classed with the following group:

2. If then that friend demand why Brutus rose against Cæsar, this is my answer: [my answer is] not that I loved Cæsar less, but [my answer is] that I loved Rome more.—SHAKESPEARE, *Julius Cæsar* iii. 2. 21–23.

3. He had constantly in his mouth that proverb in which Solomon speaks against evil communication. [I do] Not [mean] that he was so bitter as Thwackum.—FIELDING, *Tom Jones* v. 2.

4. "Yes, yes, my lord," replied the lady, looking in the glass, "there have been women with more than half her charms, I assure you. [I do] Not [mean] that I intend to lessen her on that account: she is a most delicate girl.—FIELDING.

5. He had perhaps seen or heard, or guessed that envy is apt to attend fame. [Do] Not [understand] that I would here insinuate that he was heathenishly inclined to believe in or to worship the goddess Nemesis.—FIELDING.

6. It is the function of the ego to determine the time, manner, and measure of the activity, mental and physical. [I do] Not [say] that it must, but [I say] only that it may do so.—DAVIS.

NOTE.—Positive and negative causal clauses occur with similar omissions.

1. He discouraged commerce, [he did] not [discourage it] because it was in itself demoralizing, but [he discouraged it] because it brought the Jews too much in contact with corrupt nations.—LORD.

2. A student of Greek history has to receive evidence from Crete with much suspicion; not for the reason that the Cretans were always liars, but because their cults and legends were often confused with influence from Phœnicia and Asia Minor.—FARNELL.

In this last sentence the negative clause, "that . . . liars," is appositive to *reason*; and the positive clause, "their . . . Minor," is appositive to *cause* (in *be-cause*, which, in origin, is a phrase consisting of a preposition

and a noun, *by the cause*). Or *for-the-reason* may be regarded as a single word, as *because* now is. In either case the two clauses are parallel.

7a. He might have seemed a secretary or clerk; . . . only [=but] [he did not for the reason] that his . . . cap indicated that he belonged to the city.

This last construction is found with a phrase instead of a substantive clause.

7b. He might have seemed a clerk, only [he did not] for [=because of] his cap.

A difficult sentence is this:

8. Not but they thought me worth a ransom
 Much more considerable and handsome,
 But for their own sakes, and for fear
 They were not safe when I was there.

—BUTLER, *Hudibras* ii. 2.549-52.

Perhaps this means, "The reason is not but [=that not] they thought," etc.

Or perhaps the sentence is to be compared with

9. Think not but [=that not] we will share in all thy woes.

—ROWE, *The Fair Penitent* iv. 1. 419.

Compare Section 203b.

230. A conditional sentence is found without any main clause.

a. It may express desire. (See Chapter X.)

1. Had we but known it in time [we should have avoided it]!

2. [I should be glad] If you knew how I loved that girl! —MARRYAT, *Peter Simple* i. 17.

b. It may express a doubtful contingency, the possible consequence of which produces anxiety.

If, now, she should really love him! —JERROLD, *Bubbles* iii.

This means, "What would the consequences be if," etc.?

c. Or it may point to a threatening question or condition.

1. [We will pay our enemies] If it ever be our day again! —BULWER, *Rienzi* iv. 1.

2. How [would you like it] if I thrust my hand into your breast And tore your heart out?—KNOWLES, *Virginus* v. 3.

3. What [would become of us] if the son of Maia soon
Should make us food and sport?

—SHELLEY, *Prometheus Unbound* i. 342-43.

d. Or it may suggest doubt of consequences.

What a pity the law don't allow changing!

[What would be the result] If it did!—VANBRUGH, *Confederacy* ii. 1.

EXERCISE

Study the ellipses in the following sentences; analyze the completed sentences:

1. A word [was spoken], and we were off.

2. [I] Would [=wish] to Heaven I had been there!

3. What [difference does it make] though [=if] the radiance which
was once so bright

Be now forever taken from my sight?

—WORDSWORTH, *Intimations of Immortality*.

4. [It is] Ten to one but [=if not] the police have them.

5. I was again covered with water, but [I was] not [under] so long
but [=that not] I held it out.—DEFOE, *Robinson Crusoe*.

6. [It is] No wonder you are deaf to all I say.

7. [It is] No matter what I have in my hand.

8. What [difference does it make] if they are rich?

9. [We give] Thanks to you, we were able to come.

10. [I] Thank you. [I] Say, Brown, how do you know?

11. I lost my pencil; I don't know where [I lost it].

12. I feel happy to-day; I can't tell why [I feel happy].

13. Please hand me one of those books, I don't care which [you hand
me].

14. He has never been there, but I have [been there].

15. I will go if you will [go].

16. You may go if you want to [go].

17. He is ten [years old] to-day.

18. Why [is there] all this noise here?

19. [I wish you a] Good evening.

20. [I give you] Thanks for this book.

21. Children learn to speak by watching the lips and catching the
words of those who know how [to speak] already.

22. A few short days [shall pass] and we shall see thy house.

23. I did this not so much for your benefit as [I did it] for mine.

24. To me this moderate winter seems delightful, [because I am]
accustomed as I am to colder ones.

25. [When I] Come to think, [I remember that] that was only last week.

26. He walked along cheerfully, sometimes [he walked] at full speed, sometimes [he walked] slowly.

27. He was famous not so much for his writings as [he was famous] for his conversations.

28. [It was] Only yesterday, but how long ago it seems!

29. I never saw anywhere else such fine trees as [I see] here.

30. Perish! horrible!—in a Christian country. Perish! Heaven forbid!—BULWER, *Money* i. 5.

31. They sit in a chair, or sprawl with children on the floor, or stand on their head, or [do] what else soever [they do], in a new and original way.

32. In many parts of Paris it is still difficult, if [it is] not dangerous, to cross the streets.

33. We are on the eve of a great political crisis, if [we are] not [on the eve] of political change.—RUSKIN.

34. It is fortunate we did not go yesterday; for if we had [gone yesterday], we should have missed you.

35. When [you are] in Rome, do as the Romans do.

36. A sound [such] as [a sound] of myriads singing [is]

From far and near stole in.

37. I do not remember when [I was taught to read] or by whom I was taught to read; because I cannot [recollect] and I never could recollect a time when I could not read my Bible.—RUSKIN.

38. To have what we want is riches; to be able to do without [what we want] is power.

39. I grieve to say it, but [I must tell the truth, namely, that] our people have unpleasant voices.

40. The one vanquished by a single blow: the other by efforts successively repeated.—GOLDSMITH.

41. The meaning, not the name, I call.

—MILTON, *Paradise Lost* vii. 5.

42. Not simple conquest, triumph is his aim.

—YOUNG, *Night Thoughts* v. 811.

43. His life will be safe—his possessions safe—his rank safe.—BULWER, *Rienzi* i. 8.

44. The oracle within him, that which lives,

He must invoke or question—not dead books,

Not ordinances, not mould-rotted papers.—COLERIDGE, *Piccol.*

45. It ought to be as hard a struggle, sir, as possible.—DICKENS.

46. Wisdom less shudders at a fool than wit.

—YOUNG, *Night Thoughts* v. 273.

47. Young, curious, and excitable as he was, nothing is more natural than that he should somewhat shock the “fair respectabilities” by his pranks and extravagances.—LEWES, *Goethe* i. 68.

48. I have called here this and every morning these two weeks past for his Lordship's letters, and they are not yet ready.

Is it possible, when he is so great a writer? for I see him constantly at his escritoire.

Yes, . . . but he is like St. George on the signs, always on horse-back, and never rides on.—FRANKLIN, *Autobiography* xii.

49. If the earth could swallow me!

—BULWER, *The Lady of Lyons* ii. 1.

50. What tho' the sickle, sometimes keen,

Just scars us as we reap the golden grain.

—YOUNG, *Night Thoughts* iii. 503-504.

51. We took lodgings together in Little Britain at three shillings and sixpence a week; as much as we could then afford.—FRANKLIN, *Autobiography* iii.

52. Now in travelling we multiply events, and innocently.—ROGERS, *Italy, Foreign Travel*.

53. It does not appear that, as in Homer's time, they were honoured with high places.—SCOTT, *Minstrelsy* i. 31.

54. He got acquainted with her while on a visit to New York.

55. If rich, they go to enjoy; if poor, to retrench; if sick, to recover; if studious, to learn; if learned, to relax from their studies.—ROGERS, *Italy, Foreign Travel*.

56. God is thy law, thou mine.

—MILTON, *Paradise Lost* iv. 637.

57. The author before us has done all this, we think; and with admirable talent and effect.—JEFFREY, on *Tales of My Landlord*.

58. Mr. Hillary's temper had become ten times worse than before.—WARREN, *Diary* ii. 5.

59. Conspiracies no sooner should be formed
Than executed.

—ADDISON, *Cato* i. 2. 1-2.

60. Go—let thy less than woman's hand

Assume the distaff.—BYRON, *Bride* iv.

61. You are just so gay as when you are in good spirits.—BULWER, *Alice* i. 1.

62. I have as much forgot your poor dear uncle as if he never had existed.—SHERIDAN, *The Rivals* i. 2. 212-13.

63. O mercy!—now—that I were safe at Clod-Hall!—SHERIDAN, *The Rivals* v. 3. 102-3.

64. O God! That I were buried with my brothers!

—SHELLEY, *The Cenci* i. 3. 137.

65. That a brother should

Be so perfidious! —SHAKESPEARE, *The Tempest* i. 2. 68-9.

66. O foul descent! that I, who erst contended

With gods to sit the highest, am now constrain'd
Into a beast.—MILTON, *Paradise Lost* ix. 163-5.

67. Nay, take me with thee, good sweet Exeter:
Not that I fear to stay, but love to go
Whither the queen intends.
—SHAKESPEARE, *3 Henry VI* ii. 5. 137-9.
68. That I cannot, sir, in the present instance; not that I will not.
—SCOTT, *Rob Roy*, i.
69. If the malignant eye of her father had seen them at that moment!—WARREN, *Diary* ii. 5.
70. I shortly afterward set off for the capital, with an idea of undertaking, while there, the translation of the work.—IRVING, *Columbus*, Preface.
71. Learn wisdom and repentance ere too late.—COWPER.
72. Take the terms the lady made
Ere conscious of the advancing aid.—SCOTT, *Last Minst.* iv. 30.
73. I have but few books here, and those I read ten times over till sick of them.—BYRON, *Letters*.
74. I clambered until out of breath.—SCOTT, *Letters*.
75. Do you know one Morray . . . ?
Not that I can at present recollect.—SCOTT, *Rob Roy* vii.
76. Can we do nothing? Nothing that I see.
—SHELLEY, *The Cenci* i. 3. 142.
77. As night to stars, woe lustre gives to man.
—YOUNG, *Night Thoughts* ix. 407.
78. If appearances could be trusted, this great offender was as true a penitent as David or as Peter.—MACAULAY, *History* iv. 48.
79. Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend.—BACON, *Of Studies*.
80. I cannot [do anything else] but think.
81. [There was] A little delay, and we were off.
82. To seem to be sympathetic while [one is] actually selfish is difficult.
83. I did not know what [I ought] to say.
84. What, lose my child?
And gain a princess!—BULWER, *The Lady of Lyons* ii. 1.
85. *He* sue for mercy: *He* dismay'd
By wild words of a timid maid!
He, wrong'd by Venice, vow to save
Her sons, devoted to the grave!—BYRON, *Siege* xxi.

EXERCISES—THE ANALYSIS OF SENTENCES

DIRECTIONS. First read the sentence through carefully, and determine the thought which you are to explain by your grammatical analysis. Then decide whether the sentence is simple, complex, or compound. If it is simple, name the subject and the predicate, and ex-

plain the construction of all the other words in the sentence. If it is compound or complex, begin the analysis with the first independent clause or clauses. Then classify the clauses, explaining their logical and grammatical connection with the rest of the sentence. In the case of an adjective clause, name the noun on which it depends, and tell how the clause is joined to the noun; if this is by a relative pronoun, give the construction of the pronoun in the clause. In the case of a substantive clause, tell how it is introduced, and give the construction of the introducing word. In the case of an adverbial clause, tell what kind it is, on what it depends, and how it is joined to the clause that it modifies. Finally, explain the construction of the words in each clause, as directed for the simple sentence.

Suggestions for written lessons will be found in Appendix B.

1. The end of war's uncertain, but this certain,
That if thou conquer Rome, the benefit
Which thou shalt thereby reap, is such a name
Whose repetition will be dogg'd with curses.

—SHAKESPEARE, *Coriolanus* v. 3. 141-44.

2. Be that as it will, I found myself suddenly awaked with a violent pull upon the ring, which was fastened at the top of my box for the convenience of carriage.—SWIFT, *Gulliver* xvi.

3. And when those who have rivalled her greatness shall have shared her fate; when civilization and knowledge shall have fixed their abode in distant continents; when the sceptre shall have passed away from England; when, perhaps, travellers from distant regions shall in vain labor to decipher on some mouldering pedestal the name of our proudest chief, shall hear savage hymns chanted to some misshapen idol over the ruined dome of our proudest temple, and shall see a naked fisherman wash his nets in the river of the ten thousand masts, —her influence and her glory will still survive, fresh in eternal youth, exempt from mutability and decay, immortal as the intellectual principle from which they derive their origin, and over which they exercise their control.—MACAULAY.

4. I might have married Lady Dorothy Carmine, if it had not been for a little rogue of a Major, who ran away with her before she could get a sight of me.—SHERIDAN, *The Rivals* iv. 3. 3-6.

5. Do you think, O blue-eyed banditti,
Because you have scaled the wall,
Such an old mustache as I am

Is not a match for you all?—LONGFELLOW, *The Children's Hour*.

6. A lady with whom I was riding in the forest said to me that the woods always seemed to wait, as if the genii who inhabit them suspended their deeds until the wayfarer had passed.

7. Did you never, in walking in the fields, come across a large flat stone, which had lain, nobody knows how long, just where you

found it, with the grass forming a little hedge, as it were, all around it, close to its edges; and have you not, in obedience to a kind of feeling that told you it had been there long enough, insinuated your stick, or your foot, or your fingers under its edge, and turned it over as a housewife turns a cake, when she says to herself, "It's done brown enough by this time"?—HOLMES.

8. I hear the Florentine, who from his palace
Wheels out his battle-bell with dreadful din,
And Aztec priests upon their teocallis
Beat the wild war-drums made of serpent's skin.

—LONGFELLOW, *The Arsenal at Springfield*.

9. When a deed is done for Freedom, through the broad earth's
aching breast
Runs a thrill of joy prophetic, trembling on from east to west,
And the slave, where'er he cowers, feels the soul within him climb
To the awful verge of manhood, as the energy sublime
Of a century bursts full-blossomed on the thorny stem of Time.

—LOWELL, *The Present Crisis*.

10. A beautiful form is better than a beautiful face; a beautiful behavior is better than a beautiful form: it gives a higher pleasure than statues or pictures; it is the finest of the fine arts.—EMERSON, *Manners*.

11. Have you ever observed that we pay much more attention to a wise passage when it is quoted than when we read it in the original author?—P. G. HAMERTON.

12. As I was clearing away the weeds from his epitaph, the little sexton drew me on one side with a mysterious air, and informed me in a low voice, that once upon a time, on a dark wintry night, when the wind was unruly, howling, and whistling, banging about doors and windows, . . so that the living were frightened out of their beds, and even the dead could not sleep quietly in their graves, the ghost of honest Preston . . was attracted by the well-known call of "waiter" . . and made its sudden appearance just as the parish clerk was singing a stave from the "mirre garland of Captain Death."—IRVING.

13. I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.

—SHAKESPEARE, *Julius Cæsar* i. 2. 93-6.

14. Near yonder copse, where once the garden smiled,
And still where many a garden flower grows wild,
There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.

—GOLDSMITH, *The Deserted Village*.

15. In every troop of boys that run and whoop in each yard and square, every new comer is as well and accurately measured in the

course of a few days, and stamped with his right number as if he had undergone a formal trial of his strength, speed, and temper.

16. So nigh is grandeur to our dust,

So near is God to man,

When Duty whispers low, "Thou must,"

The youth replies, "I can."—EMERSON, *Voluntaries*.

17. Examples would indeed be excellent things, were not people so modest that none will set, and so vain that none will follow them.
—HARE.

18. Whoever thinks a faultless piece to see,

Thinks what ne'er was, nor is, nor e'er shall be.

—POPE, *Essay on Criticism* 253-54.

19. As good luck would have it (Tom always said he had great good luck), the assistant chanced that very afternoon to be on duty by himself.—DICKENS, *Martin Chuzzlewit* i. 5.

20. The queen, who used to hear me talk of my sea voyages, and who took all occasions to divert me when I was melancholy, asked me whether I understood a little how to handle a sail, or an oar, and whether a little exercise of rowing might not be convenient for my health.—SWIFT, *Gulliver's Travels* xiii.

21. Had I thy pencil, Crabbe (when thou hast done,

Late may it be . . . it will, like Prospero's staff,

Be buried fifty fathoms in the earth),

I would portray the Italian—Now I cannot.

—ROGERS, *Italy, Venice*.

22. The moon went down and nothing now was seen

Save where the lamp of a Madonna shone

Faintly—or heard, but when he spoke, who stood

Over the lantern.—ROGERS, *Italy, The Gondola*.

23. To see operations of the mind suddenly pulled to pieces, in order that he might gain the superfluous knowledge of what they were, and what they were called, was to him tiresome and frivolous.—LEWES, *Goethe* i. 48.

24. Remember what I warn thee, shun to taste,

And shun the bitter consequence: for know

The day thou eatest thereof, my sole command

Transgress'd, inevitably thou shalt die.

—MILTON, *Paradise Lost* viii. 327-30.

25. If the children gathered about her, as they sometimes did, Pearl would grow positively terrible in her puny wrath, snatching up stones to fling at them, with shrill, incoherent exclamations that made her mother tremble, because they had so much the sound of a witch's anathemas in some unknown tongue.—HAWTHORNE, *The Scarlet Letter* vi.

26. It is a blessed thing, indeed, that none of us can take our rubbish to another world; for, if we could, some of the "many

mansions" would be little better than lumber-rooms.—JEAN INGELW.

27. If it be the pleasure of Heaven that my country shall require the poor offering of my life, the victim shall be ready at the appointed hour of sacrifice, come when that hour may.—WEBSTER.

28. I cannot conceive the reason why he is so confident that his faction deserves the right to nominate the man they have chosen.

29. Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant fold;

Save that from yonder ivy-mantled tow'r
The moping owl does to the moon complain
Of such, as wand'ring near her secret bow'r,
Molest her ancient, solitary reign.—GRAY, *Elegy*.

30. Modern imaginative literature has become so self-conscious and therefore so melancholy that Art, which should be "the world's sweet inn" whither we repair for refreshment and repose, has become rather a watering-place, where one's own private touch of the liver-complaint is exasperated by the affluence of other sufferers, whose talk is a narrative of morbid symptoms.—LOWELL.

31. I cannot help thinking that the fault is in themselves, and that if the church and the cataract were in the habit of giving away their thoughts with that rash generosity that characterizes tourists, they might perhaps say of their visitors, "Well, if you are those men of whom we have heard so much, we are a little disappointed, to tell the truth."

32. For as there is a curiosity about intellectual matters which is futile, and merely a disease, so there is certainly a curiosity,—a desire after the things of the mind simply for their own sakes and for the pleasure of seeing them as they are,—which is, in an intellectual being, natural and laudable.—M. ARNOLD, *Culture and Anarchy*.

33. It is thought by some people that all those stars which you see glittering so restlessly on a keen, frosty night in a high latitude, and which seem to have been sown broadcast with as much carelessness as grain lies on a threshing floor, here showing vast zaarahs of desert blue sky, there again lying close, and to some eyes presenting

"The beauteous semblance of a flock at rest,"

are, in fact, gathered into zones or strata; that our own wicked little earth, with the whole of our peculiar solar system, is a part of such a zone; and that all this perfect geometry of the heavens, these radii in this mighty wheel, would become apparent if we, the spectators, could but survey it from the true center; which center may be far

too distant for any vision of man, naked or armed, to reach.—DE-
QUINCEY.

34. Though I thought I had rummaged the cabin so effectually that nothing more could be found, yet I discovered a locker with drawers in it, in one of which I found two or three razors, and one pair of large scissors, with some ten or a dozen of good knives and forks; in another I found about thirty-six pounds' value in money,—some European coin, some Brazil, some pieces of eight, some gold, and some silver.—DEFOE, *Robinson Crusoe*.

35. Dear common flower, that grow'st beside the way,
Fringing the dusty road with harmless gold,
First pledge of blithesome May,
Which children pluck, and full of pride uphold,
High-hearted buccaneers, o'erjoyed that they
An Eldorado in the grass have found,
Which not the rich earth's ample round
May match in wealth, thou art more dear to me
Than all the prouder summer-blooms may be.

Gold such as thine ne'er drew the Spanish prow
Through the primeval hush of Indian seas,

Nor wrinkled the lean brow
Of age, to rob the lover's heart of ease;
'Tis the spring's largess, which she scatters now
To rich and poor alike, with lavish hand,
Though most hearts never understand
To take it at God's value, but pass by
The offered wealth with unrewarded eye.

—LOWELL, *To the Dandelion*.

36. As the Palmer, lighted by a domestic with a torch, passed through the intricate combination of apartments of this large and irregular mansion, the cup-bearer, coming behind him, whispered in his ear, that if he had no objection to a good cup of mead in his apartment, there were many domestics in that family who would gladly hear the news he had brought from the Holy Land, and particularly that which concerned the Knight of Ivanhoe.—SCOTT, *Ivanhoe* vi.

37. The century-living crow,
Whose birth was in their tops, grew old and died
Among their branches, till, at last, they stood,
As now they stand, massy, and tall, and dark,
Fit shrine for humble worshipper to hold
Communion with his Maker. . . .
The passions at thy plainer footsteps shrink
And tremble and are still. O God! when thou
Dost scare the world with tempests, set on fire
The heavens with falling thunderbolts, or fill,

With all the waters of the firmament,
 The swift dark whirlwind that uproots the woods
 And drowns the villages; when, at thy call,
 Uprises the great deep and throws himself
 Upon the continent, and overwhelms
 Its cities—who forgets not, at the sight
 Of these tremendous tokens of thy power,
 His pride, and lays his strifes and follies by?

—BRYANT, *A Forest Hymn* 29-34, 100-11.

38. So live, that, when thy summons comes to join
 The innumerable caravan, which moves
 To that mysterious realm, where each shall take
 His chamber in the silent halls of death,
 Thou go not, like the quarry-slave at night,
 Scourged to his dungeon, but, sustained and soothed
 By an unfaltering trust, approach thy grave,
 Like one who wraps the drapery of his couch
 About him, and lies down to pleasant dreams.

—BRYANT, *Thanatopsis*.

39. Much have I travell'd in the realms of gold,
 And many goodly states and kingdoms seen;
 Round many western islands have I been
 Which bards in fealty to Apollo hold.
 Oft of one wide expanse had I been told
 That deep-brow'd Homer ruled as his demesne;
 Yet never did I breathe its pure serene
 Till I heard Chapman speak out loud and bold:
 Then felt I like some watcher of the skies
 When a new planet swims into his ken;
 Or like stout Cortez when with eagle eyes
 He star'd at the Pacific—and all his men
 Look'd at each other with a wild surmise—
 Silent, upon a peak in Darien.

—KEATS, *On First Looking into Chapman's Homer*.

40. When I am forgotten, as I shall be,
 And sleep in dull, cold marble, where no mention
 Of me more must be heard of—say I taught thee;
 Say, Wolsey, that once trod the ways of glory,
 And sounded all the depths and shoals of honour,
 Found thee a way, out of his wreck, to rise in,
 A sure and safe one, though thy master missed it.

—SHAKESPEARE, *Henry VIII* iii. 2. 432-38.

41. Now is the high-tide of the year,
 And whatever of life hath ebbed away
 Comes flooding back with a ripply cheer,
 Into every bare inlet and creek and bay;

Now the heart is so full that a drop overfills it,
 We are happy now because God wills it;
 No matter how barren the past may have been,
 'Tis enough for us now that the leaves are green;
 We sit in the warm shade and feel right well
 How the sap creeps up and the blossoms swell;
 We may shut our eyes, but we cannot help knowing
 That skies are clear and grass is growing;
 The breeze comes whispering in our ear
 That dandelions are blossoming near,
 That maize has sprouted, that streams are flowing,
 That the river is bluer than the sky,
 That the robin is plastering his house hard by;
 And if the breeze kept the good news back,
 For other couriers we should not lack;
 We could guess it all by yon heifer's lowing,—
 And hark! how clear bold chanticleer,
 Warmed with the new wine of the year,
 Tells all in his lusty crowing!

LOWELL, *The Vision of Sir Launfal*.

42. If we would know what a University is, considered in its elementary idea, we must take ourselves to the first and most celebrated home of European literature and source of European civilization, to the bright and beautiful Athens,—Athens, whose schools drew to her bosom, and then sent back again to the business of life, the youth of the Western world for a long thousand years. Seated on the verge of the continent, the city seemed hardly suited for the duties of a central metropolis of knowledge; yet, what it lost in convenience of approach, it gained in its neighbourhood to the traditions of the mysterious East, and of the loveliness of the regions in which it lay. Hither, then, as to a sort of ideal land, where all archetypes of the great and the fair were found in substantial being, and all departments of truth explored, and all diversities of intellectual power exhibited, where taste and philosophy were majestically enthroned as in a royal court, where there was no sovereignty but that of mind, and no nobility but that of genius, where professors were rulers, and princes did homage, hither flocked continually from the very corners of the *orbis terrarum* [circle of lands, i. e., the earth], the many-tongued generation, just rising, or just risen into manhood, in order to gain wisdom.—NEWMAN, *The Office and Work of Universities*.

43. But have you ever rightly considered what the mere ability to read means? That it is the key which admits us to the whole world of thought and fancy and imagination? to the company of saint and sage, of the wisest and the wittiest at their wisest and wittiest moment? That it enables us to see with the keenest eyes, hear with the finest ears, and listen to the sweetest voices of all time? More

than that, it annihilates time and space for us; it revives for us the Age of Wonder, endowing us with the shoes of swiftness and the cap of darkness, so that we walk invisible like fern-seed, and witness unharmed the plague at Athens or Florence or London; accompany Cæsar on his marches, or look in on Catiline in council with his fellow-conspirators, or Guy Fawkes in the cellar of St. Stephen's. We often hear of people who will descend to any servility, submit to any insult, for the sake of getting themselves or their children into what is euphemistically called good society. Did it ever occur to them that there is a select society of all the centuries to which they and theirs can be admitted for the asking, a society, too, which will not involve them in ruinous expense, and still more ruinous waste of time and health and faculties?—LOWELL, *Books and Libraries*.

44. One is sometimes asked by young people to recommend a course of reading. My advice would be that they should confine themselves to the supreme books in whatever literature, or still better to choose some one great author, and make themselves thoroughly familiar with him. For, as all roads lead to Rome, so do they likewise lead away from it, and you will find that, in order to understand perfectly and weigh exactly any vital piece of literature, you will be gradually and pleasantly persuaded to excursions and explorations of which you little dreamed when you began, and will find yourselves scholars before you are aware. For remember that there is nothing less profitable than scholarship for the mere sake of scholarship, nor anything more wearisome in the attainment. But the moment you have a definite aim, attention is quickened, the mother of memory, and all that you acquire groups and arranges itself in an order that is lucid, because everywhere and always it is in intelligent relation to a central object of constant and growing interest. This method also forces upon us the necessity of thinking, which is, after all, the highest result of all education. For what we want is not learning but knowledge; that is, the power to make learning answer its true end as a quickener of intelligence and a widener of our intellectual sympathies. I do not mean to say that every one is fitted by nature or inclination for a definite course of study, or indeed for serious study in any sense. I am quite willing that these should "browse in a library," as Dr. Johnson called it, to their hearts' content. It is, perhaps, the only way in which time may be profitably wasted.—LOWELL, *Books and Libraries*.

45. For when I shall have brought them into the land which I swore unto their fathers, that floweth with milk and honey; and they shall have eaten and filled themselves, and waxen fat; then will they turn unto other gods, and serve them, and provoke me, and break my covenant.—*Deuteronomy xxxi. 20.*

46. The Congress, whenever two-thirds shall deem it necessary, shall propose amendments to this Constitution, or on the application of the legislatures of two-thirds of the several States, shall call a con-

vention for proposing amendments, which, in either case, shall be valid to all intents and purposes, as part of this Constitution, when ratified by the legislatures of three-fourths of the various States, or by conventions in three-fourths thereof, as the one or the other mode of ratification may be proposed by Congress; provided that no amendments which may be made prior to the year 1808 shall in any manner affect the first and fourth clauses in the ninth section of the first article; and that no State, without its consent, shall be deprived of its equal suffrage in the Senate.—*Constitution of the United States*, Article V.

47. As an oak profits by the foregone lives of immemorial vegetable races that have worked over the juices of earth and air into organic life out of whose dissolution a soil might gather fit to maintain that nobler birth of nature, so we may be sure that the genius of every remembered poet drew the forces that built it up out of the decay of a long succession of forgotten ones.—LOWELL.

48. There it comes, at last—the flash of the starting-gun. Long before the sound of the report can roll up the river, the whole pent-up life and energy which has been held in leash, as it were, for the last six minutes, is loose, and breaks away with a bound and a dash which he who has felt it will remember for his life, but the like of which, will he ever feel again?—THOMAS HUGHES, *Tom Brown at Oxford*.

CHAPTER XVI

VERBALS

231. Certain forms of the verb are used to express or denote action or being without asserting it; they cannot, therefore, have subjects and be used as predicate verbs. They may be called **VERBALS**.

Verbals are of two sorts, **INFINITIVES** and **PARTICIPLES**. Infinitives resemble nouns in that they name the action which they express; participles are adjuncts of nouns, like adjectives, and are so named because they are *partakers* (Latin *participulum* from *pars*, *parti-*, "part," and *capere*, "take") of both verb and adjective natures. Infinitives are, by their forms and use, divided into two classes, **ROOT INFINITIVES** and **GERUNDS**. The gerund is identical in form with the participle, but has the syntax of the noun.

Root infinitive: They came *to see* us.

Gerund: They were surprised at *seeing* us.

Participle: *Seeing* us, they hastened on.

THE INFLECTIONS OF VERBALS

232. Since verbals have no asserting power and no subject, they are wanting in such inflectional modifications as depend, in predicate verbs, on their subject, or on their asserting power. They have no mood, person, or number. Compare the infinitive and the predicate verb:

He comes to see; we come to see.

Observe that the predicate verb changes to suit the person and number of the subject, but that the infinitive is invariable. It is this fact that they are unlimited (Latin *infinītum*, from *in-*, "un-," and *finītum* "ended," cf. *fīnis*) by the necessity of agreeing with a subject in person and number forms that gives such words the name *infinitive*. Predicate verbs, on the other hand, are often called *finite* verbs.

a. Infinitives and participles have, however, tense inflection. The action is expressed as present, past, or completed (perfect). The perfect is made with the auxiliary *have*.

1. *To see is to believe.*
2. *To have seen* those pictures is a perpetual pleasure.
3. *Seeing* his friends, he turned.
4. *Having seen* them, he got out of the car.
5. *Seen* by the enemy, the soldiers rushed from ambush.

b. Verbals from transitive verbs express an action which something either performs or receives. We have, therefore, *passive* verbal phrases as well as active forms. The passive phrase is made, as in the case of predicate verbs, with the auxiliary *be* followed by a past participle. It indicates that the *assumed* subject of the verbal receives the action.

1. He commanded *the message to be sent*.
2. *The general's being killed* was a great misfortune to the army.
3. *Being convicted*, the criminal confessed.

The thought subject of an infinitive or a gerund is often unexpressed when it is readily understood from the context; especially when it means the same person or thing as the subject of the predicate verb.

4. She was annoyed at *having been discovered*.
5. He resolved not *to be found* [=that he would not be found].

Here *she* is the one that was discovered, and *he* is the one who was not to be found.

MODIFIERS AND COMPLEMENTS

233. A verbal may be modified by an adverb.

1. They were ordered *to march quickly*.
2. I praised the child for *having worked cheerfully*.
3. *Running rapidly*, he fell.

The adverb may, of course, take the form of a phrase or a clause.

4. He resolved *to go in any case*.
5. He resolved *to go if the day was suitable*.

The clause of condition refers to the *going*, not to the *resolving*.

NOTE.—To passive verbals is sometimes attached an adverb, which was a preposition when the verbal was active (Section 282). Compare:

- 1a. You *talked to me*.
- b. I *was talked to* by you.
- c. I won't stand *being talked to* by you.
- 2a. He *disposed of* his estate.
- b. The estate *was disposed of* by him.
- c. I have an estate *to dispose of*.—HAWTHORNE.

An infinitive or a gerund is modified by an adjective when the modifier is not immediately connected with the verbal; i. e., when it is a subjective or an objective complement after the finite verb of the sentence.

6. *Traveling* there was *dangerous*.
7. *To refuse* was *easy*.
8. I thought *best to go*.

234. A verbal takes whatever complement is required by its corresponding predicate verb.

1. The boy ran *to bring* his *hat* [object].
2. *Being tall*, he stood up and got the books for me [subjective complement].
3. *Being* an honorable *man*, he refused the bribe [subjective complement].
4. *To make* a long *story short*, this is how it happened [object and objective complements].

The subjective complement of a verbal relates, of course, to the *thought* subject, and agrees with it in case, except when the assumed subject is the idiomatic genitive before the gerund (Section 243). This sometimes requires the complement to be in the objective case (Section 251a).

5. I knew *him* to be my *friend*.
6. I knew *it* to be *him*.

NOTE.—Often an indefinite term, or even a definite one previously expressed, is omitted before a verbal, and a subjective complement after it seems, therefore, to have nothing in the sentence to relate to. See Section 232b.

1. It is a sad thing [for a man] to be born a coward.
2. They accused him of [his] being a coward.
Coward, the predicate noun, relates to *man* (1) and to *his* (2).
This term decides the case of the complement of the infinitive *be* in
3. How would you like [yourself] to be *me*?
The complement of the gerund *being* after a preposition is commonly in the objective case.
4. Had you thought of its being *me*?

THE USE OF VERBALS

235. Verbals have come to play a most important part in our language. A study of the prose style of the last three hundred years shows us that we are working toward conciseness and brevity of expression. When it is possible to omit parts of sentences without obscuring the meaning, we use elliptical expressions (Chapter XV). We can often employ a verbal in a sentence instead of a second predicate—dependent or independent—and we are doing this more and more. This is an advantage in literary composition, but it frequently produces idioms difficult to explain grammatically. Some of the most common of these will be mentioned in the following study of verbals. We shall observe, also, that a participle or an infinitive often expresses a notion that might as well have been expressed in a clause, with the assumed subject of the verbal as the subject of the clause, and the verbal itself turned into a predicate verb. Compare:

a. I knew *it to be him*.

b. I knew *that it was he*.

NOTE.—The use of infinitives and participles in forming verb-phrases has already been sufficiently discussed in Chapter VI.

CHAPTER XVII

VERBALS—THE PARTICIPLE

236. The **PARTICIPLE** is the verbal adjective. It expresses action or being, and is the adjunct of some substantive, in one of the adjective constructions. As a verbal, it may be modified by an adverb and followed by one of the various complements. Compare Sections 233, 234.

The participial phrase is often the equivalent of a clause, the subject of which would be the substantive on which the participle depends, and the verb of which would be the predicate verb corresponding to the participle. Such a phrase may even be accompanied by the conjunction appropriate for the clause, and an expansion into the clause may be necessary in explaining the construction of the conjunction (Sections 226 and 238a, d).

NOTE.—It might be well, in studying the examples of participles as appositive adjectives, to expand them into the clauses to which they are equivalent, for the purpose of making the meaning perfectly clear.

INFLECTION

237. Participles have six forms:

	PRESENT	PAST	PERFECT
<i>Active</i>	seeing		having seen
<i>Progressive</i>			having been seeing
<i>Passive</i>	being seen	seen	having been seen

NOTE 1.—On the form in *-ing*, compare Section 244.

NOTE 2.—The past participle is sometimes found in an active sense; for it was in early times of either voice, and used as an adjective.

A well-*read* man. A pleasant-*spoken* girl.

PARTICIPLES AS APPOSITIVE ADJECTIVES

238. Participles are most common, perhaps, as appositive adjectives, often the basis of a phrase equivalent in meaning to a clause.

a. The participle as appositive adjective.

1. She, *dying*, gave it me.—SHAKESPEARE, *Othello* iii. 4. 63.

Compare this in meaning with the temporal clause: "*When she was dying*, she gave it to me."

2. Here are my letters *announcing* my intention to start.—TAYLOR and READE, *Masks* i. 2.

Change this participial phrase into an adjective clause.

3. *Planned* merely, 'tis a common felony.
—COLERIDGE, *The Piccolomini* iv. 7. 22.

Make this participial phrase into a temporal or a conditional clause.

4. I, *having been acquainted* with the smell before, knew it was Crab.—SHAKESPEARE, *Two Gentlemen* iv. 4. 24-5.

Put this subordinate thought into a causal clause.

5. Artamène, though *forbidden* to speak, is not therefore forbidden to love.—MISS KAVANAGH, *French Women of Letters* iv.

Express the thought of this participial phrase in a concessive clause.

6. There we found pictures *painted* by artists of all nations.

Expand this participial phrase into an adjective clause.

7. All of the men *elected* last year were willing to serve. —

Expand this participial phrase also into an adjective clause. In the sentence,

8. *Finishing* the high school course, she entered college,
the appositive participle is almost co-ordinate in meaning with the verb: she *finished* and *entered*.

It will be observed that the participle standing at the beginning of the sentence depends on the subject.

It will be observed, also, that the participle is sometimes accompanied by a particle which, if the participial-phrase notion were expressed in an adverbial clause, would be a subordinate conjunction. See the concessive particle *though* in sentence 5 above, and the condition and time particles in the following:

9. *If deceived*, I have been my own dupe.—BULWER, *Money* iii. 4.
 10. *When loudly called*, he would hastily appear.

NOTE 1.—The appositive participle seems to be a mere adjective in

1. The younger man had nothing *striking* [=noticeable] in his appearance.

The appositive participle is introduced by the particle *as* in

2. They criticized the boy *as showing* no interest in his work,
 and expresses a notion of cause.

NOTE 2.—An elliptical form of the sentence containing an appositive adjective participle is

1. [Being] Far from being kind, he was most cruel.

This is used when one thing is denied and the opposite is strongly asserted.
 An interjectional phrase is found in

2. The truly religious tone, . . . not unmixed, indeed, far from it, but unmistakable.—WICKSTEED, Kuenen's *Hibbert Lectures* iii. 127 (quoted in *N. E. D.* under *far*).

A finite verb better supplies the ellipsis in

3. He says I have wronged him; but [I am] far from that, I have done him good.

b. After verbs of sensuous and mental perception, of thinking, narrating, and making, this appositive participle and its assumed subject are used as the GROUP OBJECT.

1. They made his *conduct known*.
2. He kept the *horses going*.

The substantive on which such a participle depends is, of course, in the objective case.

3. And then imagine *me taking* your part.—SHAKESPEARE, 2 *Henry IV* v. 2. 96.

4. I see *it coming*.—COLERIDGE, *The Piccolomini* i. 12. 201.

5. I saw *him arrested*, saw *him carried away*.—SHAKESPEARE, *Measure* i. 2. 68.

NOTE.—The difference between this construction and that explained in Section 238a may be seen from a comparison of two sentences.

1a. We found *pictures painted* by artists of all nations.

b. We found *pictures which were painted* by artists of all nations.

2a. I felt the *saddle slipping*.

b. The *saddle slipped* and I felt *that movement*.

c. I felt the *slipping of the saddle*.

Painted (1a), like other appositive adjectives when expanded into clauses (Section 108, note 3), falls into the predicate of a sentence in which its noun is represented by a pronoun. When, however, the group in sentence 2 is expanded into a clause, the noun becomes the very subject of the clause, and the participle the verb (2b). It was not simply the *saddle* that I felt,

but its *slipping* (2c). The term "subject accusative" is sometimes used (compare 2b) to explain the relation of the substantive to the participle in 2a.

c. A similar construction is found after some prepositions. That the participle is an essential part of the object of the preposition is seen if we change the form of the group.

1. Without a *shilling being spent* among them.—FIELDING, *Joseph Andrews* iv. 1.

Compare, "without the *spending of a shilling*."

2. This consummation of drunken folly . . . would have otherwise ended in my *neck being broken*.—SCOTT, *Rob Roy* xii.

Compare, "It would have ended in *the breaking of my neck*." See the examples below in *d*, note 2. Compare also Section 247.

d. The appositive participle is common with absolute nouns (Section 88).

1a. *Men continuing* what they are, there must be war.—COWPER.

2a. Conscience, her first *law broken*, wounded lies.

—YOUNG, *Night Thoughts* viii. 700.

3a. You sleep in peace, the *tyrant being slain*.

—SHAKESPEARE, *Richard III* v. 3. 256.

Observe that as far as the thought is concerned, these phrases might have been clauses:

1b. *While* men continue, etc.

2b. *When* (or *because*) her first law is broken, etc.

3b. *Because* (or *when*) the tyrant is slain, etc.

NOTE 1.—In the following sentence the expletive *there* occurs in the absolute group to throw the base-noun (*expense*) after the participle *being*: *There being* no expense connected with the plan, it was quickly adopted.

NOTE 2.—Instead of the absolute construction, we sometimes find such a group joined to the main clause by *with* (see Section 88a).

For, *with my minstrel brethren fled*,

My jealousy of song is dead.—SCOTT, *Last Minstrel* iv. 35.

Compare, "With *the flight of my minstrel brethren*," etc. Compare also the sentence from Fielding in division *c* above.

e. The appositive-adjective participle rarely occurs in a group used as the subject of the sentence.

To-day being Saturday complicates matters.

PARTICIPLES AS SUBJECTIVE AND OBJECTIVE COMPLEMENTS

239. The participle is found as a subjective complement.

1. Idly I stood *looking on*.—SHAKESPEARE, *Taming* i. 1. 155.
2. The city lies *sleeping*.—BYRON, *Manfred* ii. 3.
3. The cope of heaven seems *rent and cloven*.—SHELLEY.

a. Sometimes such a complement suggests a second predicate verb.

The hill stands *guarding* the city [i. e., the hill stands and guards the city].

Compare also sentence 1 above, which means, "I stood and looked on."

b. Many of these participles have an adverbial significance (Section 109). These are used like adverbial predicates.

1. They came *crowding* down the avenue.—IRVING, *Bracebridge Hall*.
2. The leaves came *floating* down.

c. The subjective complement, while having the form of a participle, may be in effect a mere adjective.

She is very *loving* (=very affectionate).

NOTE.—Rarely the participle is found as an objective complement.

1. I regarded him as *having broken* his word.
Compare, "I regarded him as untrustworthy."
2. This provision will make it absolutely *guaranteed*.
This participle may have come to be felt as a mere adjective.
3. His exertions had made him very *tired*.

PARTICIPLES AS DESCRIPTIVE ADJECTIVES

240. The participle may become a mere descriptive adjective. This is true of most, if not all, participles standing in the adherent adjective position, i. e., immediately before their nouns.

1. Amidst the *broken* words and loud weeping of those senators.—MACAULAY, *History* vi. 119.
2. To such benign, *blessed* sounds.—MOORE.
3. The *blessed* damozel looked out
From the gold bar of Heaven.—ROSSETTI, *The Blessed Damozel*.
4. By the *ruined* keeps of old Norman barons.—MACAULAY, *History of England* vi. 7.
5. Any *creeping*, *venom'd* thing that lives.
—SHAKESPEARE, *Richard III* i. 2. 20.

a. Such participles, like other descriptive adjectives, may, by omission of their noun, be used as substantives (Section 111).

1. The *sleeping* and the dead
Are but as pictures.—SHAKESPEARE, *Macbeth* ii. 2. 53-54.
2. The poor and the *suffering*.—TAYLOR and READE, *Masks* i. 2.
3. For the purpose of burying the *slain*.—MACAULAY, *History* ii. 182.
4. During the *following*, he drinks till he falls asleep.—JERROLD, *Rent Day* i. 4.

PARTICIPLES USED ABSOLUTELY

241. The participle is found in an absolute construction.

1. *Talking* about ghosts, I expect my friend Fable.—OXENFORD, *Twice Killed* i. 2.
2. My father had, generally *speaking*, his temper under complete self-command.—SCOTT, *Rob Roy* ii.
3. *Assuming* this to be true, it will necessarily follow. . . . —MADDEN, *Layamon's Brut* i. 111.
4. *Looking* at him merely as an animal, . . . he was a most satisfactory object.—HAWTHORNE, *Scarlet Letter*, Introd.
5. *Judging* from the testimony of one of his contemporaries and intimates, he must have been born about the year 1435.—IRVING, *Columbus* i. 1.
6. *Considering* his promises, he should have done better.
7. *Including* to-day, we have been here a week.
8. This service is to be performed *standing*.

NOTE.—Observe that in this way arose the prepositions *excepting*, *concerning*, *respecting*, *touching*, and the like; and compare Section 213. These are really "dangling participles," sanctioned by usage.

PARTICIPLES AS ADVERBS

242. The participle may be in significance an adverb of degree or of degree and result.

1. *Piercing*, *searching*, *biting* cold!—DICKENS, *Christmas Carol* 1.
2. The water is *boiling* hot.
3. The weather is *freezing* cold.

EXERCISE ON CHAPTER XVII

Name the form and explain the use of the participles in the following sentences:

1. These books, though written long ago, are delightful to readers of our day.
2. The air is biting.

3. Keep your mind fixed on this point.
4. We must take into account, when discussing these matters, the influence of surroundings.
5. Half-way up the hill he met Bagheera, with the morning dew shining like moonstones on his coat.—KIPLING, *The Jungle-Book*.
6. The fog came pouring in at every chink and keyhole.—DICKENS, *Christmas Stories*.
7. That shriek again was heard: it came
More deep, more piercing loud.—SOUTHEY, *Lord William*.
8. And now the vestal, Reason,
Shall watch the fire awaked by Love.—MOORE.
9. Broken down in his power and resources by this signal defeat, yet faithful to his ally, . . . he rejected all overtures of peace.—IRVING.
10. The French, having been dispersed in a gale, put back to Toulon.—SOUTHEY, *Nelson*.
11. The glorious angel beheld her weeping.—MOORE.
12. Mother Wolf lay with her big gray nose dropped across her four tumbling, squealing cubs.—KIPLING, *The Jungle-Book*.
13. O, thus I found her, straying in the park.
—SHAKESPEARE, *Titus Andronicus* iii. 1. 88.
14. He . . . thinks no lamp so cheering
As that light which heaven shed.—MOORE.
15. He heard the black steed panting and blowing behind him.—IRVING, *The Legend of Sleepy Hollow*.
16. The girths of the saddle gave way, and he felt it slipping from under him.—IRVING, *The Legend of Sleepy Hollow*.
17. He heard it trampled under foot by his pursuer.—IRVING, *The Legend of Sleepy Hollow*.
18. The goodman sat beside his door,
One sultry afternoon,
With his young wife singing at his side
An old and goodly tune.—WHITTIER.
19. Sleep, soldiers! still in honored rest
Your truth and valor wearing;
The bravest are the tenderest,—
The loving are the daring.
—BAYARD TAYLOR, *Song of the Camp*.
20. No longer relieving the miserable, he sought only to enrich himself by their misery.—ROGERS, *Italy*, Marco Griffoni.
21. The neighbors, hearing what was going forward, came flocking about us.—GOLDSMITH, *Vicar* ix.
22. Musing a little, he withdrew into one of the obscure streets.—BULWER, *Rienzi* ii. 8.
23. The yellow-banded bees . . .
Fed thee, a child, lying alone.—TENNYSON.

24. It was Bagheera, the Black Panther, inky black all over, but with the panther-markings showing up in certain lights like the pattern of watered silk.—KIPLING, *The Jungle-Book*.

25. Finding myself suddenly deprived of the company and pleasures of the town, I grew melancholy.—SMOLLETT, *Roderick Random* xxii.

26. In which effort, not being a man of strong imagination, he failed.—DICKENS, *Christmas Carol* 1.

27. Love ye your enemies and do good, and lend, hoping for nothing again.—LUKE vi. 35.

28. Some birds stood on projecting rocks, stretching their necks, with their beaks elevated.

29. Nor did I ever love thee less

Though mourning o'er thy wickedness.—SHELLEY.

30. This happy night the Frenchmen are secure,
Having caroused and banqueted all night.

—SHAKESPEARE, *Henry VI* ii. 1. 11-12.

31. Having, during many generations, courageously withstood the English arms, she was now joined to her stronger neighbor on the most honorable terms.—MACAULAY, *History of England* i. 51.

32. In that calm Syrian afternoon, Memory, a pensive Ruth, went gleaming the silent fields of childhood, and found the scattered grain still golden and the morning sunlight fresh and fair.—CURTIS.

33. The flush of life may well be seen,
Thrilling back over hills and valleys.

—LOWELL, *The Vision of Sir Launfal*.

34. Whatever of life hath ebbed away
Comes flooding back with a ripply cheer.

—LOWELL, *The Vision of Sir Launfal*.

35. There could be no doubt of the information he had received the day before while conversing with Du Monts.

36. Deep into that darkness peering, long I stood there, wondering,
fearing,
Doubting, dreaming dreams no mortal ever dared to dream
before.—POE, *The Raven*.

37. And the children stood watching them out of the town.

—KINGSLEY, *The Three Fishers*.

38. The service past, around the pious man
With ready zeal each honest rustic ran.

—GOLDSMITH, *The Deserted Village*.

39. All that lives must die,
Passing through nature to eternity.

—SHAKESPEARE, *Hamlet* i. 2. 72-3.

40. Burning with indignation and rendered sullen by despair, with hearts bursting with grief at the destruction of their tribe, and spirits galled and sore at the fancied ignominy of their defeat, they refused to ask their lives at the hands of an insulting foe.

CHAPTER XVIII

VERBALS—THE GERUND

243. The GERUND is a verbal noun in *-ing*. It names action or being, and is found in substantive constructions.

It may be accompanied by adverbs and complements. It can have, of course, no grammatical subject, because it cannot assert action; but it is frequently preceded by a genitive, which may be regarded as its logical subject.

1. *His going* was determined on.
2. *My having* a severe headache prevented *my studying*.

NOTE 1.—This genitive is usually a subjective genitive (Section 62); it names the person that acts; *He went*; *I had* a headache. Occasionally it is an objective genitive; that is, the genitive assumed subject of the active gerund names the person that receives the act.

The deep damnation of *his taking* off.—SHAKESPEARE, *Macbeth* i. 7. 20. *He* was the one that suffered the *taking* off; he did not perform the action. Compare this with the examples of subjective genitives given above.

NOTE 2.—This genitive is often unexpressed in the sentence, being clearly understood; but it may be supplied in explaining the use of a subjective complement after the gerund.

John received a prize for being good.

What does the predicate adjective *good* modify? Evidently the sentence means, "John received a prize for *his* being good"; and *good* relates to the pronoun *his*, subjective genitive before the gerund.

NOTE 3.—*There*, expletive, sometimes stands before a gerund as it does before a predicate verb, throwing the logical subject after.

- 1a. I supposed that *there were* fish in the pond.
- b. I had no expectation of *there being* fish in that pond.
- 2a. There was no danger that an *enemy was* in the city.
- b. There was no danger of *there being* an enemy in the city.

NOTE 4.—The subjective complement after a gerund, if it is a pronoun, is in the objective case.

1. I never dreamed of its being *him*.

If an adjective, the complement relates to the genitive.

2. He attributed his success to *his having been prompt*.

NOTE 5.—Not all genitives before gerunds are subjective or objective. Here is one expressing length of time:

After an *hour's* walking, we grew tired.

Compare the adverbial noun in "after walking an *hour*."

Some original gerunds have become mere nouns. They are

then modified immediately by articles and adjectives, as are ordinary nouns.

3. They studied music and *painting*.

Here *painting* is as much a noun as *music*. It has no verbal significance, and is merely the name of one of the fine arts.

4a. The *placing* of the stone was their first care.

Compare,

4b. *Placing* the stone correctly was their first care,

where *placing* shows its verb nature by taking an object and an adverb modifier.

5. The *ringing* of the bell was his daily task.

6. The prompt *finding* of the money has ended my troublesome *worrying*.

INFLECTION

244. The forms of the gerund are like those of the participle, except that it has no past.

	PRESENT	PERFECT
<i>Active</i>	giving	having given
<i>Progressive</i> (rare)		having been giving
<i>Passive</i>	being given	having been given

HISTORICAL. The form in *-ing* was in Old English a verbal noun. The participle, which in Old English ended in *-ande*, *-ende*, adopted the ending *-ing* in the Middle English period.

NOTE.—A peculiar form of the gerund is seen in

1. *Having to do* that was unpleasant.

2. He hated *having to go*.

Here the significance of *have* is obligative, not perfect (Section 152c).

CONSTRUCTIONS

245. The gerund is found in various substantive constructions.

a. The subject.

1. Your *being* Sir Anthony's son, Captain, would itself be a sufficient accommodation.—SHERIDAN, *The Rivals* iii. 3. 1-2.

This subject may be thrown after its verb by the use of the idiomatic *there* (Section 163g).

2. *There's no getting rid of him.*—SHERIDAN, *A Trip to Scarborough* i. 1.

Or *it* may take the place of the gerund before the verb (Section 56b).

3. 'Tis better *using* France than trusting France.
—SHAKESPEARE, *3 Henry VI* iv. 1. 42.
4. *It's wiser being* good than bad.

b. The subjective complement.

1. It would be *throwing* away words.—SCOTT, *Minstrelsy* i. 5.
2. Is it *faring* ill to be in love?—LONGFELLOW.

c. The object complement.

1. I don't care to deny *engaging* in what Mr. Barnabas recommends.
—FIELDING, *Joseph Andrews* i. 17.
2. It is not for me to say what I intend *doing*.—GOLDSMITH, *The Good-Natur'd Man* iv.

d. The objective complement.

1. Do you call this *being* good?
2. I call that *speaking* unkindly.

e. The object of a preposition.

1. The blessed art of *turning* all to gold.
—YOUNG, *Night Thoughts* ii. 85.
2. I have not the pleasure of *knowing* the gentleman.—CHATHAM, *Letters*.

The preposition may be omitted.

- 3a. He went *fishing*.

A more primitive form of the sentence reveals the original presence of the preposition (compare Section 156b).

- 3b. He went *a-fishing*.

NOTE.—The preposition is present in its full form in Chaucer's *On hunting* be they riden royally.—*The Knight's Tale* 1687. The *a* in *a-hunting*, *a-fishing*, is a later form of the preposition, abbreviated because unaccented.

A similar construction is this:

4a. He spent the day *roaming* in the woods.

Compare,

4b. He spent the day *in roaming* through the woods.

f. An appositive to another substantive.

1. My work, *preparing* boys for college, is delightful.

2. He has found a pleasant occupation, *working* on the daily paper.

g. An adverbial noun after the adjective *worth* (Section 80a).

1. A thing worth *doing* at all is worth *doing* well.

2. Thou art not worth to me—no, not the *taking* off the ground: one of these knives is worth all this heap; . . . e'en remain where thou art, and go to the bottom as a creature whose life is not worth *saving*.—DEFOE, *Robinson Crusoe*.

h. A dative noun after *like* or *near* (see Sections 68, 69).

1. Being in a ship is like *being* in jail.

2. I came near *running* away.

246. The gerund is used in forming some compound nouns; *sewing-machine*, *eating-apples*. Such compounds must not be confused with participle-noun compounds like *sailing-vessel*. *Sailing-vessels* are *vessels that sail*; the participle is equivalent to an adjective clause; while *eating-apples* are *apples for eating*, as distinguished from *apples for cooking*, or *cooking-apples*.

247. A gerund construction is occasionally interchangeable with a participial construction (Section 238c). One may determine which construction is used in a sentence by the form of the substantive which accompanies the verbal, a gerund being joined to a genitive, a participle to an accusative.

1. I cannot accept the notion of *school-life affecting* the poet to this extent.—LEWES, *Goethe* i. 34.

2. Trusting to the certainty of the old *man interrupting* him.—DICKENS, *Martin Chuzzlewit* i. 3.

Change these into gerund constructions by putting the assumed subjects into the genitive case. Which construction is the better English?

EXERCISE ON CHAPTER XVIII

Give the form and use of the gerunds in the following sentences:

1. Lucy could listen to the young lord's voice by the hour together—without being dazzled in the least.—TROLLOPE, *Framley Parsonage* i. 13.

2. I take goodness in this sense, the affecting of the weal of men.—BACON, *Of Goodness*.

3. It is not the finding of a thing, but the making something out of it after it is found, that is of consequence.—LOWELL.

4. Food, keeping the body in health by making it warm and repairing its waste, is a necessity.—Quoted from REED and KELLOGG, *Higher Lessons in English*.

5. There's no resisting your fortune.

—SOUTHERNE, *Oroonoko* ii. 2.

6. We treat God with irreverence by banishing Him from our thoughts, not by referring to His will on slight occasions.—RUSKIN, *Seven Lamps*, Introd.

7. You will not be angry with me for doing this.

8. I remember going with my father to the house.

9. This event, moreover, led to his being sent to a friend.—LEWES, *Goethe* i. 24.

10. There's no reasoning them out of their dotage.

—IRVING, *Bracebridge Hall*.

11. Are you ashamed of having done a right thing once in your life?—SHERIDAN, *The School for Scandal* v. 3.

12. Finishing a thing, doing it thoroughly before we begin anything else is very important to our own happiness and the good of others.—JAMES FREEMAN CLARKE.

13. I fell into the bad habit of writing carelessly.

14. My master taxed me with having embezzled them for my own use.—SMOLLETT, *Roderick Random*, xxi.

15. I am sorry for having offended you.

16. He was tempted to express a suspicion of her having broken his confidence.—DICKENS, *Martin Chuzzlewit* i. 3.

17. Lack of energy prevented him from making a success of the venture.

18. If Constantine had the advantage of erecting the standard of the cross, the emulation of his successor [Theodosius] assumed the merit of subduing the Arian heresy and of abolishing the worship of idols in the Roman world.—GIBBON, *Decline* xxvii.

19. Rest is not quitting the busy career;
 Rest is the fitting one's self to one's sphere.
 'Tis loving and serving the highest and best;
 'Tis onwards! unswerving, and that is true rest.
20. Thou wilt have laid to thy charge that thou art a thief and a
 robber, instead of getting admittance into the city.—BUNYAN, *The
 Pilgrim's Progress*.
21. For he makes life worth living
 Who makes this message plain.
22. If eyes were made for seeing,
 Then Beauty is its own excuse for being.
 —EMERSON, *The Rhodora*.
23. Stand not upon the order of your going.
 —SHAKESPEARE, *Macbeth* iii. 5. 119.
24. The beating of my own heart
 Was all the sound I heard.

CHAPTER XIX

VERBALS—THE INFINITIVE

INFINITIVES: INFLECTION

248. The infinitive is, in its nature and construction, a verbal noun. It is commonly, but not always, preceded by *to*.

Old English had two infinitives. The pure infinitive (*sēc[e]an*, "seek") showed that it was an infinitive by its ending *-(e)an*. The inflected infinitive (*tō sēc[e]anne*, "to or for seeking") had the ending of a dative noun, and followed the preposition *to* just as a dative noun would. When our inflectional endings were lost, both infinitives were reduced to the simple stem of the verb (*seek*), and since they could no longer be easily distinguished, the *to* came to be used before both. In some places the *to* has still its original value as a preposition.

1. I came *to see* you.
2. You, if a man may, dare aspire *to know*.

—BROWNING, *Paracelsus* i. 282.

See and *know* are infinitives, nouns following the preposition *to*, and the phrases are adverbial, modifying the verbs.

3. I like *to learn*.

Here the *to* has no significance, being used only by analogy of such phrases as *to see* and *to know* above. *Learn* is the infinitive, a noun the object of *like*. In places where the *to* has not a prepositional value, the infinitive will be found to have some noun construction which requires no preposition (subject, object, etc.), and the *to* is a particle without grammatical or other significance. This being once understood, such infinitives may, for convenience, be treated as single words, with the *to* as a sort of meaningless and functionless accompaniment to the real infinitive. When the term *infinitive phrase* is used in this book, the *to* is understood to have prepositional value.

NOTE 1.—In Middle English and early Modern English the inflected in-

infinitive of purpose was often preceded by *for to*; but this has gone out of fashion. We are all familiar with it in the nursery rhyme,

1. Simple Simon went a-fishing,

For to catch a whale.

Compare also

2. What went ye out into the wilderness *for to see*?—Luke vii. 24.

For was used where a preposition was needed because the occasional prepositional value of *to* was obscured by the frequent use of *to* without force.

The infinitive has six forms:

	PRESENT	PERFECT
<i>Active</i>	to see	to have seen
<i>Progressive</i>	to be seeing	to have been seeing
<i>Passive</i>	to be seen	to have been seen

NOTE 2.—The participle *having* and the gerund *having* seem to give oblique force to the infinitives that follow them in

- 1a. *Having to work*, he could not go.

- 2a. He hated *having to change* his plans.

Compare Sections 152c and 244, note, and the sentences,

- 1b. *Being obliged to work*, he could not go.

- 2b. He hated *being obliged to change* his plans.

THE INFINITIVE WITHOUT *To*

249. Although *to* has come to precede most of our infinitives, even those before which it does not historically belong, a few constructions are found without it. *To* has not been omitted from these constructions. It was never a part of them; their infinitives were of the type of *sēc(e)an* (Section 248).

a. The infinitive without *to* is found in verb-phrases after the auxiliaries *do*, *shall*, *will*, *may*, *can*, *must* (Sections 140ff.).

b. It may be used after *dare*, *help*, *need*, and *gan* (archaic, and poetic for *began*); or the infinitive with *to* may be used.

1. I dare not *do* that. He does not dare *to do* it.

2. Help me *learn* it. They helped him *to learn* it.

3. He need not *do* that. I do not need *to do* that.

- 4a. The loud ethereal trumpet from on high *gan blow*.

—MILTON, *Paradise Lost* vi. 60.

- b. The trumpet began *to blow*.

NOTE 1.—When *to* is omitted after *dare* and *need*, the predicate verb looks as if it might be an auxiliary, and *dared do* and *need do* were probably felt as verb-phrases (see Section 121, notes 1 and 2).

c. This infinitive is used with a direct or an indirect object following *bid*, *make*, *let*, *feel*, *see*, *hear*, *know*, *find*, *have* (in the sense of "to cause"), when these verbs are in the active form. After passives the infinitive is usually preceded by *to* (see Section 251a, b).

1. I *bade* him go. I *made* him go. *Let* him go.
2. I *saw* the man *walk* by.
3. I *heard* the bell *ring*.
4. I must *have* you *read* that.

On the other hand we find,

5. The man *was seen to walk* by.
6. The bell *was heard to ring*.
7. He *was made to go*.

See Section 252.

d. This infinitive may also be used after the preposition *but* following a negative (Section 253).

NOTE.—The infinitive is sometimes itself omitted after *to*, when the ellipsis is quite clear.

1. You may come if you want *to* [come].
2. I shall not go unless I have *to* [go].

USES OF THE INFINITIVE

250. The infinitive may be the subject of the sentence.

1. *To be* contents his natural desire.—POPE, *Essay on Man* i. 109.
2. *To know* the world, not *love* her, is the point.
—YOUNG, *Night Thoughts* viii. 1276.

The infinitive as the logical subject often follows its verb, while *it* precedes the verb as grammatical subject (Section 56b).

3. How hard *it* is *to hide* the sparks of Nature!
—SHAKESPEARE, *Cymbeline* iii. 3. 79.
4. Then *to side* with Truth is noble when we share her wretched crust,
Ere her cause bring fame and profit, and 't is prosperous *to be* just.—LOWELL, *The Present Crisis*.
5. *It* was impossible *to understand* her.
6. *It* is unnecessary *to name* them all.
7. *It* is not all of life *to live*.
8. *It* was no use *to go* on.

NOTE.—Parallelism of infinitive and gerund is shown in Shakespeare's verse.

1. *Returning* were as tedious as *go* o'er (*Macbeth* iii. 4. 138), the poet being unable to use two infinitives or two gerunds because of his metre. Under ordinary circumstances, we expect to indicate parallelism of construction by similarity of form.

2. *To return* would be as tedious as *to go* on.

3. *Returning* would be as tedious as *going* on.

251. The infinitive may be the object of the predicate verb or of another verbal. In this case it often expresses an action performed by or to be performed by the person or thing named as the subject of the verb whose object the infinitive is.

1. I dare *swear* he is no hypocrite.—SHAKESPEARE, *Much Ado* i. 1. 152.

Here the person named by *I* is to do the *swearing*.

2. She threatened *to go* beyond the sea, *to throw* herself out of the window, *to drown* herself.—MACAULAY, *History* x. 2.

3. Lord Lufton wants me to learn *to ride*.—TROLLOPE, *Framley Parsonage* i. 13.

NOTE 1.—Verbs of *asking* take the object of the person as well as the infinitive object (Section 72).

They asked *me to go*.

NOTE 2.—Occasionally *it* stands as the grammatical object and the logical object, an infinitive, comes after an objective complement.

1. We found *it* pleasant *to wander* along the bank of the stream.

2. I did not think *it* worth while *to tell* you.

NOTE 3.—An objective complement adjective is found with the infinitive object and standing before it in such expressions as:

1. I thought *fit to go*.

2. I thought *best to tell* you.

NOTE 4.—Infinitives in verb-phrases following *do* and the modal auxiliaries are really objects of the auxiliaries. See Section 140. For example,

I ought *to go*.

Ought meant originally "owed"; compare "I *owed* a dollar."

a. The infinitive and its assumed subject may be as a group, the object of the verb. This construction is to be compared to the Latin infinitive with an accusative subject.

1a. He commanded the *bridge to be lowered*.—SCOTT.

2a. I judged *him to be* a foreigner.—BULWER.

If these infinitive groups are thrown into clause form, they become substantive clauses, objects of the main verb.

- 1b. He commanded that the bridge should be lowered.
- 2b. I judged that he was a foreigner.

NOTE 1.—It will be observed that *bridge* in sentence 1a is not in the same construction as *them* in

He told *them* to lower the bridge [i. e., he told them that they should lower the bridge].

Compare division *b* below.

3. The strong bas'd *promontory*
Have I made *shake*.—SHAKESPEARE, *The Tempest* v. 1. 46-47.
4. I shall make *you laugh* anon.—JONSON, *Cynthia's Revels* v. 3. 48.
5. Your deeds would make the *statues* of your ancestors
Blush on their tombs.—LONGFELLOW.
6. Thou hast seen one *world begin* and *end*.
—MILTON, *Paradise Lost* xii. 6.
7. The Lord God had not caused *it to rain* on the earth.

NOTE 2.—Observe that in sentence 7 *it* is impersonal.

8. She marked his *banner boldly fly*.—SCOTT.
9. I have felt my *heart beat* lighter.—LONGFELLOW.
10. He frankly avowed *himself to be* Wilfred of Ivanhoe.—SCOTT, *Ivanhoe* xxviii.
11. His yellow cap proclaimed him to belong to the same nation.
—SCOTT, *Ivanhoe* xix.
12. And I will wish *thee never more to dance*.
—SHAKESPEARE, *Love's Labour's Lost* v. 2. 400.

NOTE 3.—A variant expression for the group object made up of the objective case and the infinitive is the objective case and a phrase containing a gerund. Compare

- a. That remark made *me talk*.
- b. That remark set *me to talking*.

NOTE 4.—This use of the infinitive is sometimes called "the *predicative* use," because the thought relation of the infinitive to the accusative substantive before it is practically that of the verb to its subject. Compare sentences 1a and b and 2a and b above. The group is sometimes described as "an infinitive clause." This term, however, seems objectionable, because the word *clause* is, by definition and by common usage, associated with a group containing a nominative subject and a finite verb. The relation of this infinitive to the noun before it is not to be confused with that described in Section 255.

b. A verb taking an infinitive object may be accompanied also by an indirect object. When this is the case, the indirect object names the logical or assumed subject of the infinitive, though it is not itself that subject.

1. We told the men *to be* ready.

The *men* are the persons that are *to be ready*; yet the word *men* in the sentence is not the assumed subject of the infinitive. If it seems to be so, compare the above sentence with the easier one,

2. We told the men the news,

where *men* is clearly the indirect object. Notice, too, that when the infinitive is expanded to a substantive clause, the indirect object remains with its own verb, while a pronoun referring to the same person or thing is the subject of the clause.

3. We told the men that *they* should be ready.

This construction is not to be confused with that discussed in division *a* of this section.

NOTE.—With “He told me to go,” compare

1a. He ordered [commanded, bade] me *to go*.

b. He ordered me *that I should go*.

This seems to mean, “He ordered a going *to me*,” in which case the infinitive (or clause) is the direct object, and the *me* an indirect object. We find in Old English:

2. Hē beāð *Josepe* thaet he bude his *brōthrum*, “He bade Joseph [dative] that he should command his brothers [dative].”

See also *N. E. D.* *bid* iv.

3a. He persuaded *me to go* seems to offer a different construction. We persuade people to a certain line of action or of a certain fact. *Me*, then, should be regarded as the direct object and *to go* as an infinitive phrase expressing the result of the persuasion (see Section 256). If the sentence should contain a clause, *that I should go*, the clause would follow a prepositional notion unexpressed (see Section 202):

3b. He persuaded me *to this*, i. e., that I should go.

With

4a. He permits *her to see* visitors,
compare

4b. He permits the seeing of visitors *to her*.

The dative is used in the same way in German.

5. Sie befahl dem *Knecht* langsam hinter ihr drein zu *fahren*, “She ordered the servant [dative] to drive along slowly after her.”—BAUMBACH, *Der Kobold im Keller*. See also Whitney, *German Grammar*, § 222, a.

252. The infinitive is used as a subjective complement after some intransitive verbs of incomplete predication, and after the passives corresponding to the active forms discussed in Section 251a, b (compare Section 281).

1. With thee to go

Is *to stay* here; without thee here to stay

Is *to go* hence unwilling.—MILTON, *Paradise Lost* xii. 615-7.

2. He had been heard *to utter* an ominous growl.—MACAULAY, *History* iii. 19.
3. All their objections will be found *to relate* to matters of detail.—MACAULAY, *History* viii. 5.
4. He was forbidden *to appear* in the royal presence.
5. Is it *to be borne* [i. e., endurable]?
6. I came *to know him well*

seems to be equivalent to "I became well acquainted with him."

The sentence,

7. It came *to pass*

is to be compared with "It came true."

253. The infinitive with or without *to* may follow a preposition.

a. It may be the object of *but*, *save*, *except*, all meaning "excepting, excluding," usually after negatives.

1. No way remains *but to go on*.
2. I cannot *but be* sad.—SHAKESPEARE, *Richard II* ii. 2. 30.
3. I cannot choose *but hear*.—LONGFELLOW.

NOTE 1.—An ellipsis appears in the second and third sentences, which mean:

2. I cannot do anything *but be* sad.
3. I cannot choose to do anything *but to hear*.

These are to be distinguished from such positive forms as
I can *but be* sad.

where *can be* is a potential verb-phrase, and *but* is an adverb meaning "only" and modifying the predicate.

NOTE 2.—The infinitive seems to be a simple noun, with *the* before it, in

1. I was on *the go* all day.
2. He came on *the run*.

The phrases are subjective complements, the one in sentence 2 having the force of an adverbial predicate. In sentence 1 *was on the go* has the force of a progressive verb-phrase (see Section 155, note).

b. The infinitive is used without a preposition where a noun or pronoun would require *about*. Compare,

- 1a. I was at a loss *what to do*,

and

- 1b. I was at a loss *about it*.

c. The infinitive and its assumed subject may be the group object of *for* or *with*.

1. *For a man to be* proud of his learning is the greatest ignorance.
2. It is not lawful *for us to put* any man to death.—*John* xviii. 31.
3. There is nothing so rare as *for a man to ride* his hobby without molestation.—*IRVING*.
4. He lies *without a friend to close* his eyes.
5. The best plan is *for John to go*.
6. I see no way but *for you to go*.

d. The infinitive is the object of *about* in a verb-phrase of future significance (see Section 146c).

I am about *to visit* my mother.

254. The infinitive with *to* may be used as a substantive, appositive to another substantive.

1. *To be*, or not *to be*: that is the question.
—*SHAKESPEARE, Hamlet* iii. 1. 56.
2. *To bow* and *sue* for grace . . . that were low indeed.
—*MILTON, Paradise Lost* i. 111-14.
3. They made the heroic resolution *to endure* tortures without flinching.

NOTE.—In the sentence
He left them helpless, *to be* a prey to their enemies,
the infinitive group seems to tell more definitely what is meant by the adjective *helpless*; or perhaps it names the consequence of their helplessness (Section 256).

255. The infinitive phrase may be added to a noun as an adjective phrase. *To* has here prepositional value.

1. Leaves have their time *to fall*.—*MRS. HEMANS*.
2. That I might escape the wrath *to come*.—*BUNYAN, The Pilgrim's Progress*.

These infinitive phrases may be turned into adjectives: *falling* time, *coming* wrath. In other places the infinitive phrase suggests an adjective clause.

3. We have not an instant *to lose* [i. e., which we can afford to lose].—*DICKENS, Pickwick* ii. 20.

In still other places the infinitive phrase is interchanged with a prepositional phrase containing a gerund.

4. Some falls are means the happier *to arise* [or of *arising* the happier].—SHAKESPEARE, *Cymbeline* iv. 2. 403.

See also sentence 1 above. "Leaves have their time *for falling*." The prepositional force of *to* in these infinitive phrases is clearly seen when another preposition is substituted for it.

NOTE.—The relation between this noun and this infinitive phrase is not the same as the relation between noun and infinitive discussed in Sections 251a and 253c. This noun is not in any sense the "accusative subject" of the infinitive.

1a. The way to be original is to be healthy.—LOWELL.
The "way" is not the thing that is to show originality. If the assumed subject of the infinitive were expressed, it would be some indefinite term:

1b. The way for a *man* to be original is for him to be healthy.
It is necessary to make this explanation in telling what word the predicate adjective *original* modifies. The sentence as last written is to be explained under Section 253c. As first written, *way* and the infinitive phrase are related as noun and adjective phrase:

1c. The way to originality is health.
The same addition to the sentence of a thought subject for the infinitive may be necessary in explaining the complement of infinitives in other constructions.

2a. To be right is better than to be President.
What does the adjective *right* modify? To what does the predicate noun *President* refer? Evidently the sentence means,

2b. For a *man* to be right is better than for a *man* to be President;
and in this fuller form the infinitives are to be classed under Section 253c.
Again, note the difference in meaning between the constructions that come under Section 251a and the following, which belong to Section 255.

3a. Music hath charms *to soothe* the savage breast.

b. Music hath charms *which are able to soothe*.

c. Music hath *soothing* charms.

4a. Freedom has a thousand charms *to show*.

b. Freedom has a thousand charms *which she can show*.

c. Freedom has a thousand charms *for showing*.

5a. Leaves have their time *to fall*.

b. Leaves have their *falling* time.

c. Leaves have their time *for falling*.

d. Leaves have a time *when they must fall*.

The phrases under Section 255 are plainly subordinate, equivalent to adjective words, phrases, or clauses; while the group in 251a consists of two parts related in thought to each other like subject and verb.

a. We sometimes find an active infinitive phrase depending on a noun when the sense is passive.

1. Sweet Duke of York, our prop *to lean* upon.

—SHAKESPEARE, 3 *Henry VI* ii. 1. 68.

The prop is not *to lean*, but *to be leaned upon* or *for leaning upon*.

2. He wept for worlds *to conquer*.—BYRON, *The Age of Bronze*.
3. I have nothing *to do*.—JONSON, *Poetaster* iii. 1.
4. Age has pains *to soothe*.—YOUNG, *Night Thoughts* ix. 16.

NOTE.—In American usage we generally find “Houses *to let*”; in British usage, generally “Houses *to be let*.”

b. The infinitive phrase may be an abbreviated form of an adjective clause, and the relative pronoun may remain with the infinitive. Instead of saying,

1a. I had no money with which I might buy it,

we say,

1b. I had no money with which *to buy* it;

or even more idiomatically, omitting the relative and leaving the preposition attached to the infinitive,

1c. I had no money *to buy* it *with*.

256. An infinitive phrase may do the work of an adverb by adding to a sentence the notion of result, purpose, cause, evidence, condition, manner, or specification. It is sometimes a shorter expression for what might have been put into an adverbial clause (Chapter XIV). *To* has here prepositional force.

Tell the meaning of the infinitive in each of the following sentences:

1. Down I went to fetch my bride.—TENNYSON.
2. Ingenious Art
Steps forth to fashion and refine the race.—COWPER.
3. I was never much displeased with those harmless delusions that tend to make us more happy.—GOLDSMITH, *Vicar* iii.
4. I joy to meet thee thus alone.—ADDISON, *Cato* i. 4.
5. Fool that I was to quit her!—JERROLD.
6. I come to save and not destroy.—BYRON, *Manfred* iii. 1.
7. Is everything going to please you?
8. You must be a natural artist to draw so correctly.
9. We 'll strive to please you every day.
—SHAKESPEARE, *Twelfth Night* v. 1. 417.
10. Polly suffers to see thee in this condition.—GAY, *The Beggar's Opera* ii. 2.

11. The man is become as one of us, to know good and evil.—*Genesis* iii. 32.

12. We did not fail to notice the color of the sky.

NOTE—In sentences 11 and 12 the infinitive phrase tells in what respect the statement holds. Compare the Latin “accusative of specification.”

a. The intention of the infinitive is sometimes made more clear by a particle that would be a conjunction if the thought were expressed in a clause (see also Sections 238 and 259.)

1. He got rid of my presence *in order* to monopolize all the profits.
—BULWER.

Compare “in order that he might monopolize,” a purpose clause.

With the infinitive phrase of purpose, the phrase *on purpose* is used for emphasis.

2. I cross'd the seas *on purpose* and on promise
To see your grace.—SHAKESPEARE, *Cymbeline* i. 6. 202-3.

In such a sentence the infinitive was originally appositive with the nouns *purpose* and *promise*.

NOTE 1.—Rarely an infinitive phrase expressing an adverbial notion is found without its preposition.

We helped her *better* her situation.
Here [to] *better* is an infinitive phrase of result; or it may be taken as a phrase of specification.

NOTE 2.—As adverbial clauses may express more than one notion (Section 221), so adverbial phrases containing infinitives may suggest more than one idea.

1. Is everything going *to suit* you?
This, in the sense of “going in such a manner as to suit,” expresses both manner and result. In

2. Let us move so as *to see* them,
the particle *so as* directs the mind to notions of manner and result.

b. The infinitive without *to* may be used as the adjunct of a verb, to express a second action which is logically attributed to the subject.

1. I'll go *write* it [equivalent in meaning to *go and write*].
2. Let us go *visit* Faustus.—MARLOWE, *Faustus* app. 1478.
3. Obey my voice, and go *fetch* me them.—*Genesis* xxvii. 13.

To may be present in such an expression.

4. He came home only *to die*.

257. The infinitive phrase as an adverbial phrase may depend on an adjective. *To* is here a real preposition.

1. I am *sorry to go*.
 2. I am *glad to learn* of your good fortune.
 3. He is not *apt to be* here so early.
 4. I am *anxious to hear* the latest news.
 5. Are you almost *ready to go*?
 6. He will answer to the purpose, *easy things to understand*.
- TENNYSON, *Locksley Hall*.

a. It also depends on ordinal numerals and words of that nature, used either as adjectives or as substantives.

1. Harper was the *last to appear*.—COOPER, *The Spy* iii.
2. Mine shall be the *first voice to swell* the battle cry of freedom—mine the *first hand to rear* the banner.—BULWER, *Rienzi* i. 5.

b. The infinitive phrase in such sentences as the following seems more directly related to the adverbs *too* and *enough*. It would be impossible to include the infinitive in the sentence without *too* or *enough*.

1. The apples are *too hard to eat*.
2. It is *too cold* for the child *to go out*.
3. He is old *enough to go* to school.

258. The infinitive or the infinitive phrase may be used absolutely. It may stand alone; or it may be preceded by an assumed subject, in which case it is commonly an exclamatory expression or a question (Section 88a).

1. A silly *girl to play* the prude with me!—LONGFELLOW.
2. This fellow here *to interrupt* us!—GOLDSMITH, *She Stoops* ii.
3. Yet, *to say* truth, too late
I thus contest.—MILTON, *Paradise Lost* x. 755-56.
4. His top boots would have puzzled the lady not a little—*to say* nothing of his jolly red face.—DICKENS, *Pickwick* ii. 20.
5. But *to return* to my story.—FIELDING, *Joseph Andrews* ii. 6.
6. *To make* a long story short, he came back the next day.
7. How! Not *know* the friend that served you?—GOLDSMITH, *The Good-Natur'd Man* iv.
8. A name among the most genial, not *to say* enthusiastic, of poets.—LEWES, *Goethe* i. 41.

9. Georgiana, . . . *to believe* Lady Franklin, is sincerely attached to—your fortune!—BULWER, *Money* iii. 4.

10. We are merry, *to be sure*!—JERROLD, *Prisoners of War* i. 2.

NOTE 1.—The absolute *to be sure* may stand alone as an emphatic affirmative.

NOTE 2.—The absolute infinitive in

Oh, to be in England

Now that April's there!—BROWNING, *Home Thoughts from Abroad*, is an elliptical expression of desire: "I long to be in England." Compare Section 178.

NOTE 3.—The absolute group in

We will hold a fair, the *proceeds to be given to charity*, expresses, perhaps, a notion of result with reference to the sentence proper; or one possibly which we should be more likely to express by a forward-moving clause ("the proceeds of which shall be given"), or by a second predicate ("and give the proceeds").

259. The infinitive phrase is used idiomatically instead of clauses of degree after *as* and *than*. The clause construction would frequently require two subordinate clauses instead of the infinitive.

1. The King cannot believe your Eminence

So far forgets your duty, and his greatness,

As *to resist* his mandate!—BULWER, *Richelieu* iv. 2.

The correlatives *so . . . as* suggest a clause of degree expressing equality (Section 218). The thought is, "you forget your duty so far *as* you would be obliged *to* forget it [degree] so that you could *resist* [result]."

After *such, as* suggests an adjective clause (Section 195).

2. You can't be *such* a fool *as to be* jealous of Polly.—GAY.

This means, "you cannot be *such* a fool *as* you would have *to be* [adjective clause] so that you could be *jealous* of Polly [result]."

The particle *than* following a comparative suggests a clause of degree expressing inequality (Section 219).

3. He is wiser *than to say* that.

This means, "he is wiser *than* he would be wise [degree, inequality] if he should *say* that [condition]."

Infinitives in this construction are essentially of the same sort as those explained in Section 256a. It is not always possible

to see one's way clear to the expansion of them into the clauses that the accompanying particles suggest. As in the case of all idioms, we must be satisfied without putting the construction into the strait-jacket of formal analysis.

Other sentences belonging to this group are:

4. She has not done so much as [to] write.
5. She has not [done] so much as [to have] written.
6. He is not so much [noticed] as [to be] mentioned in the letter.
7. Let us move so as to see them [i. e., so (=in such a manner) that (result) we shall be able to see them].

260. The following expressions offer peculiar difficulties:

1. I had *rather go* than *stay*.
2. I had as *lieve go* as *stay*.

NOTE.—For a full explanation of this construction see the late Fitzedward Hall's article "On the Origin of Had Rather Go," etc., in *The American Journal of Philology* ii. 281-322, summarized in *N. E. D.* under *have* 22.

The earliest form of the verb in such an expression was the past subjunctive of *be*, with *it* for grammatical subject and a dative after the verb; a modern example of which we find in *Matthew* xviii. 6:

3. *It were better for him* that a millstone were hanged about his neck.

4. For *him was* levere have at his beddes heed
Twenty bokes.

—CHAUCER, *Prologue* 293-94.

In Middle English times the past subjunctive of *have* came into the expression.

5. Yet *had I lever* wedde no wyf to-yere.

—CHAUCER, *Wife of Bath's Prologue*.

In our time *had* is the usual verb. This *had* was employed in the not infrequent significance of "deem, hold, consider," and was a subjunctive form. *He had better* means, "he would deem it better." The use of the positive and superlative is later (in "*I had best do this*"), as is the extension of the construction to *rather*. After *liever* and *better* had come to be felt as adverbs, instead of adjectives (they were really adjectives), true adverbs crept into their place, as *rather*, *sooner*, and *well*.

The original construction can be analyzed without difficulty.

6. For him it were better to go.

To go is the logical subject of *were*, and *better* is a predicate adjective. The secondary construction is also grammatical.

7. He had [= would hold it] better go [than stay].

Go is logically the object of *had*, and *better* is an objective complement (Section 251, note 3). The contracted form of the sentence, "He 'd better go," was later expanded into "He *would* better go," which as a grammatical sentence of the same type is impossible, since *would* does not take an objective complement. By the time this combination was formed, the real construction of *better* had been forgotten. The construction of *would* with the adverb *sooner*, etc., can be parsed, though the verb was put into the phrase through a mistaken expansion of 'd.

This expression is frequently used without *than stay*, the idea of these words being readily inferred from the preceding *go*; for the *than* must be followed by an infinitive meaning the opposite of the infinitive that precedes it.

8. I had rather read it [than not read it].

When the second infinitive cannot be supplied from the first or from the general context, it must be expressed.

9. I had rather read than study.

The part of the sentence beginning with *than* is a clause of degree expressing inequality (Section 219): "I deem going more desirable than I deem staying desirable." In the sentence containing the positive,

10. I had as lief go as stay,

as points to a clause of degree expressing equality (Section 218): "I deem going as desirable as I deem staying desirable." The function of the adjective *lief*, "dear" (objective complement), having become obscure, an adverb frequently took its place:

11. I had as soon go as stay.

And the contraction *I'd* was here also expanded to "I would."

EXERCISE ON CHAPTER XIX

Explain the form and the use of the infinitives in the following sentences:

1. The way to speak and write what shall not go out of fashion is to speak and write correctly.—EMERSON.

2. Know how sublime a thing it is
To suffer and be strong.—LONGFELLOW, *The Light of Stars*.
3. And fools, who came to scoff, remained to pray.
—GOLDSMITH, *The Deserted Village*.
4. It is hard for an empty sack to stand upright.
5. I have need to be alone.—TAYLOR and READE, *Masks* ii.
6. To fly from, need not be to hate, mankind,
All are not fit with them to stir and toil,
Nor is it discontent to keep the mind
Deep in its fountain.—BYRON, *Childe Harold* iii. 69.
7. Rip was ready to attend to anybody's business except his own.
—IRVING, *Rip Van Winkle*.
8. I was sorry to have them see me run.
9. One is never too old to learn.
10. These growing feathers, plucked from Cæsar's wing,
Will make him fly an ordinary pitch.
—SHAKESPEARE, *Julius Cæsar* i. 1. 77-8.
11. I have a house to rent.
12. I am not going to write the History of *La Pucelle*: to do
this, . . . it would be necessary to have before us all the documents.
—DEQUINCEY, *Joan of Arc*.
13. He was not old enough to enter college.
14. Authors must not, like Chinese soldiers, expect to win victories
by turning somersets in the air.—LONGFELLOW.
15. It was decided to send Oswald back to Paris, to represent to
Franklin that, on being restored to the situation in which she was
left by the treaty of 1763, Great Britain would be willing to recognize
the independence of the United States.
16. They planned so as [they would have to plan in order] to find
us at home.
17. I am not so foolish as [I should have to be foolish in order]
to believe this.
18. You would have been, if not dead, at all events so near it as
to have taken to stopping at home.—DICKENS, *Pickwick* ii. 20.
19. But we the matter so shall handle
As to remove that odious scandal.—BUTLER, *Hudibras* ii. 659-60.
20. Not mere rhymes only, but verses and stanzas, have been used
as common property, so as to give an appearance of sameness and
crudity to the whole series of popular poetry.—SCOTT, *Minstrelsy*
i. 16.
21. Here sat a zealous Calvinist, with brows bent just as much as
to indicate profound attention.—SCOTT, *Rob Roy* xx.
22. Judge you so poorly of me,
As think I'll suffer this?—KNOWLES, *The Hunchback* iv. 2.
23. And art thou, dearest, changed so much
As meet my eye yet mock my touch?—BYRON, *The Giaour*.

24. Children learn to speak by watching the lips and catching the words of those who know how already.—LOWELL.

25. I have the honor to drink your health.—COOPER, *The Spy* i.

26. There's nobody else to kill, is there?—DICKENS, *Pickwick Papers* ii. 20.

27. I know not what to do.—SHAKESPEARE, *Richard II* ii. 2. 100.

28. For he was of that stubborn crew
Of errant saints, whom all men grant
To be the true Church Militant.

—BUTLER, *Hudibras* i. 192-4.

29. This is scarcely the hour thus publicly to confer with Rienzi.
—BULWER, *Rienzi* ii. 8.

30. It is not to be borne.—COLERIDGE, *Wallenstein* i. 11. 7.

31. The great difficulty was not how to secure the very words of the old ballads, but how to arrest attention upon the subjects at all.
—SCOTT, *Minstrelsy* i. 14.

32. Bishop Jewel pronounced the clerical garb to be a stage dress.
—MACAULAY, *History of England* i. 39.

33. Moses sent them to the war . . . with the holy instruments, and the trumpets to blow in his hand.—NUMBERS xxxi. 6.

34. What companion am I to have in this cursed resort?—BULWER, *Ernest Maltravers* ii. 5.

35. Where there is then no good
For which to strive, no strife can grow up there
From faction.—MILTON, *Paradise Lost* ii. 30-2.

36. He represented Rizzio's credit with the Queen to be the chief and only obstacle to his success in that demand.—ROBERTSON.

37. He stopped for a minute to look at the strange, irregular clusters of lights.—DICKENS, *Pickwick* ii. 20.

38. If I live to be a man
My father's death revenged shall be.—SCOTT, *Last Minstrel* i. 9.

39. Believe me, Syphax, there's no time to waste.

—ADDISON, *Cato* i, 3.

40. The Spanish muleteer has an inexhaustible stock of ballads with which to beguile his incessant wayfaring.—IRVING, *The Alhambra*.

41. She constantly denied his conspiracy to have been at all known to her.—HUME.

42. Yet nothing that my tyrants knew or taught
I cared to learn.—SHELLEY.

43. When his work is done he dares not sleep.—ROGERS, *Italy*.

44. To these sequestered pools of obsolete literature, therefore, do many modern authors repair, and draw buckets full of classic lore, or "pure English, undefiled," wherewith to swell their own scanty rills of thought.—IRVING, *The Sketch-Book*.

45. His renown in all games of chivalry . . . had occasioned him

to be eagerly received in the company of the challengers.—SCOTT, *Ivanhoe* vii.

46. I had little doubt that the part he had played was assumed, on purpose to lead the English officer into the defile.—SCOTT.

47. Her kindness and her worth to spy

You need but gaze on Ellen's eye.

—SCOTT, *The Lady of the Lake* i. 19.

48. I will bid thee look around thee.—SCOTT, *Ivanhoe* xlii.

49. Indeed she cannot choose but hate thee.

—SHAKESPEARE, *Richard III* iv. 4. 289.

50. Bellarmine . . . at length took his leave, but not in order to return to Leonora.—FIELDING, *Joseph Andrews* ii. 6.

51. Vice is a monster of so frightful mien,

As, to be hated, needs but to be seen.

—POPE, *Essay on Man* ii. 217-8.

52. Command the citizens make bonfires.

—SHAKESPEARE, *1 Henry VI* i. 6. 12.

53. I cannot choose but weep for thee.—SHELLEY.

54. I would not do an ill thing to be made a bishop.—FIELDING.

55. And forms upon its breast the earl 'gan spy,

Cloudy and indistinct.—SCOTT, *Last Minstrel* vi. 18.

56. Come, I charge you both go with me.

—SHAKESPEARE, *2 Henry IV* v. 4. 18.

57. No Norman or Breton ever saw a Mussulman, except to give and receive blows on some Syrian field of battle.—MACAULAY, *Ranke's Popes*.

58. Let's all go visit him.—SHAKESPEARE, *Richard II* i. 4. 63.

59. He was talked of for court favor, and hoped to win it.—

THACKERAY, *English Humorists*.

60. My uncle was judged to have won.—DICKENS, *Pickwick* ii. 20.

61. Come, give me your promise to love, and to marry her directly.—SHERIDAN, *The Rivals* ii. 1. 460-61.

62. I will go seek her.—LONGFELLOW.

63. Glencoe blustered and pretended to fortify his house.—MACAULAY, *History* vii. 7.

64. This poor right hand of mine

Is left to tyrannize upon my breast.

—SHAKESPEARE, *Titus Andronicus* iii. 2. 7-8.

65. To doat on aught may leave us or be left,

Is that ambition?—YOUNG.

66. But apt the mind or fancy is to rove

Unchecked.—MILTON, *Paradise Lost* viii. 188-89.

67. I never wished to see you sorry.

—SHAKESPEARE, *The Winter's Tale* ii. 1. 123.

68. When were the winds

Let slip with such a warrant to destroy?—COWPER.

69. To store up treasure with incessant toil,
This is man's province, this his highest praise.—YOUNG.
70. Ne'er was I able to endure contempt.
—COLERIDGE, *The Piccolomini* v. 5. 65.
71. At length the North ceased to send forth a constant stream of
fresh depredators.—MACAULAY, *History* i. 10.
72. My husband is where he would not but be for all the gold in the
Spanish mines.—BUNYAN, *The Pilgrim's Progress* ii.
73. To stand or fall
Free in thine own arbitrament it lies.
—MILTON, *Paradise Lost* viii. 640-41.
74. I shall not be fit to be seen.—TAYLOR and READE, *Masks*
i. 2.
75. In the great society of the wits, John Gay deserved to be a
favorite and to have a good place.—THACKERAY, *English Humorists*.
76. And out of the ground made the Lord God to grow every tree
that is pleasant to the sight, and good for food.—GENESIS ii. 9.
77. I wish the wish, but want the skill to act.—LONGFELLOW.
78. There is no beautifier of complexion, or form, or behavior
like the wish to scatter joy and not pain around us.—EMERSON,
Behavior.
79. An hour of study left me resolved to do my best to learn French.
—FRANKLIN.
80. Before her queenly womanhood,
How dared our hostess utter
The petty errand of her need,
To buy her fresh-churned butter?—WHITTIER.
81. I did not think it worth while to wait.
82. I see action to be good, when need is, and sitting still to be good,
too.
83. Let us try to do this well.
84. Such songs have power to quiet
The restless pulse of care.—LONGFELLOW, *The Day is Done*.
85. I dare do all that may become a man;
Who dares do more is none.—SHAKESPEARE, *Macbeth* i. 7. 46-7.
86. Sir Launfal flashed forth in his unscarred mail
To seek in all climes for the Holy Grail.
—LOWELL, *The Vision of Sir Launfal*.
87. And there's never a leaf nor a blade too mean
To be some happy creature's palace.
—LOWELL, *The Vision of Sir Launfal*.
88. And the very leaves seemed to sing on the trees.
—LOWELL, *The Vision of Sir Launfal*.
89. We had read
Of rare Aladdin's wondrous cave,
And to our own his name we gave,

With many a wish the luck were ours
To test his lamp's supernal powers.

—WHITTIER, *Snow-Bound* 76-80.

90. I come to bury Cæsar, not to praise him.

—SHAKESPEARE, *Julius Cæsar* iii. 2. 79.

91. He is the best person in the world to do that.

92. I heard the pulse of the besieging sea
Throb far away all night.

93. To love a river is to love poetry in one of its most visible forms.

—VAN DYKE, *Little Rivers*.

94. Under the greenwood tree

Who loves to lie with me . . .

Come hither!—SHAKESPEARE, *As You Like It* ii. 5. 101-5.

95. Let us forth,

I never from thy side henceforth to stray.

—MILTON, *Paradise Lost* xi. 175-6.

96. His life at this time seems to have been far from happy.—MA-
CAULAY, *Oliver Goldsmith*.

97. Whoever doth lay his head down in her lap, had as good lay it
down on that block.—BUNYAN, *The Pilgrim's Progress* ii.

EXERCISES ON CHAPTERS XVI-XIX

Parse the verbals in the following sentences:

NOTE.—To parse a participle, explain fully its form; tell what noun it modifies and what adjective construction it has; name its modifiers and complements. To parse a gerund, explain its form, tell what noun construction it has in the sentence, and name its modifiers and complements. To parse an infinitive, explain its form, tell what construction it has or what it adds to the thought of the sentence, and name its modifiers and complements.

1. That master died; so did his second master, from having his head cut open with a hatchet.—DICKENS, *Martin Chuzzlewit* i. 17.

2. The phantom knight, his glory fled,

Mourns o'er the field he heap'd with dead.

—SCOTT, *Last Minstrel* v. 2.

3. Blow, bugle, blow, set the wild echoes flying;

Blow, bugle; answer, echoes, dying, dying, dying.

—TENNYSON, *The Princess*.

4. This merry playing with words, too much used by some, hath occasioned a great and high personage to say, that as the Italian tongue is fit for courting, the Spanish for treating, the French for traffic, so the English is most fit for trifling and toying.—CAMDEN, *Remains* 40.

5. You will permit me to repeat.

6. The night is too dark for us to move in.—COOPER, *The Spy* xiv.

7. The craven-hearted world is ever eager to accept a master.—
TALFOURD, *Ion* iv. 2.

8. Can you fancy me sitting on that great big horse?—TROLLOPE,
Framley Parsonage i. 13.

9. Great numbers of laborers were impressed for the purpose of
burying the slain.—MACAULAY, *History* ii. 182.

10. Better dwell in the midst of alarms

Than reign in this horrible place.—COWPER.

11. A man does not tie his shoe without recognizing laws which bind
the farthest regions of nature.—EMERSON, *Nature*.

12. I'll have thee hanged to feed the crow.

—SCOTT, *Last Minstrel* iii. 19.

13. The fog came pouring in at every chink and keyhole.—DICKENS,
Christmas Carol i.

14. Master Simon could not help concluding by some observation
about "modest merit."—IRVING, *Bracebridge Hall*.

15. I hate to have thee climb that wall by night.—LONGFELLOW.

16. Not to be weary with you, he's in prison.

—SHAKESPEARE, *Measure* i. 4. 25.

17. All were swift to follow whom all loved.—COWPER.

18. I am sorry Mr. Vane keeps you waiting.—TAYLOR and READE,
Masks i. 2.

19. A covetous fellow, like a jackdaw, steals what he was never
meant to enjoy, for the sake of hiding it.—GAY, *Beggar's Opera* ii. 1.

20. 'Tis pleasant, sure, to see one's name in print.—BYRON.

21. To know anything whatever about God, you must begin by
being just.—RUSKIN, *Mornings in Florence* v.

22. He would have a doctor sent for.—DICKENS, *Martin Chuzzle-
wit* i. 3.

23. The melting Phoebe stood wringing her hands.—IRVING, *Brace-
bridge Hall*.

24. But we prefer taking a general view of the subject.—SCOTT,
Minstrelsy i. 46.

25. Would you have me, indeed, annihilate the very memory of
the bond between us?—BULWER, *The Caxtons* xv. 1.

26. During the century and a half which followed the Conquest,
there is, to speak strictly, no English history.—MACAULAY, *His-
tory* i. 13.

27. Mine eyes are hungry to behold her face.—LONGFELLOW.

28. And when she was come to her house, she found the devil gone
out and her daughter laid upon the bed.—MARK vii. 30.

29. By dint of travelling very late, we arrived at his own house that
night.—SCOTT, *Rob Roy* xxxvi.

30. It was necessary to make a choice.—MACAULAY.

31. In the golden morning of our literature and national life there
is no more fascinating and inspiring figure.—CURTIS, *Lowell*.

32. Therefore, it drawing towards night, and they hoping that sleep might settle his brains, with all haste they got him to bed.—BUNYAN, *The Pilgrim's Progress*.

33. The nephew sat buried in profound contemplation of a black picture.—IRVING, *Tales of a Traveller*.

34. I recollect perfectly well throwing down my mother's letter when I came to this passage.—HOOK, *Gilbert Gurney* i.

35. We had better let the post boy take the portmanteau.—SHERIDAN, *Trip to Scarborough* i. 1.

36. I began to wish I had not, to use my friend, Mr. Owen's phrase, been so methodical.—SCOTT, *Rob Roy* ii.

37. A surgeon applied himself to dressing his wounds, which I had the pleasure to hear were not likely to be mortal.—FIELDING, *Tom Jones* viii. 13.

38. In other hands, I've known it triumphed in and boasted of with reason.—DICKENS, *Martin Chuzzlewit* i. 3.

39. Some solemn sanction was necessary for transforming Raleigh's destination from starving as a Catholic priest, to thriving as a wealthy banker.—SCOTT, *Rob Roy* vi.

40. It is no disgrace to have an old father and a ragged shirt.—LONGFELLOW.

41. The functions of the citizen are not, as has hitherto been the case in Europe, confined to the choosing of legislators, who are then left to settle issues of policy and select executive rulers.—BRYCE, *The American Commonwealth* lxxx.

42. Thou, therefore, also taste. . . .

Lest, thou not tasting, different degrees

Disjoin us.—MILTON, *Paradise Lost* ix. 881-3.

43. Thou knowest what a thing is poverty

Among the fallen on evil days.—SHELLEY.

44. Be still, sad heart, and cease repining.—LONGFELLOW.

45. And innocence,

It will not let itself be driven away

From that world-awing aspect.

—COLERIDGE, *The Piccolomini* v. 2. 66-8.

46. So much for supper; and now to see that our beds are aired.—GOLDSMITH, *The Stoops* ii.

47. He was afraid to look upon God.—*Exodus* iii. 6.

48. Even when the Count owned himself defeated and offered his sword, the king would not do him the honor to take it.—DICKENS, *Child's History* xvi.

49. Scotland, in becoming part of the British monarchy, preserved all her dignity.—MACAULAY, *History* i. 65.

50. I was very wary of giving them occasion, by any unseemly action, to make them averse to going on pilgrimage.—BUNYAN, *The Pilgrim's Progress*.

51. Health is a good in itself, . . . and is especially worth seeking and cherishing.—NEWMAN, *Idea of a University* vii.
52. Thinkest thou this heart could feel a moment's joy,
Thou being absent?—LONGFELLOW.
53. Things are lost in the glare of day
Which I can make the sleeping see.—SHELLEY.
54. I do enjoy putting down these irresistibles.—TAYLOR and READE, *Masks* i. 1.
55. In lazy mood I watched the little circles die.—LONGFELLOW.
56. And he to turn monster of ingratitude,
And strike his lawful host!
—JONSON, *Every Man in his Own Humour* iii. 3.
57. I am comforted to find your strength is not impaired.—CHAT-HAM, *Letters*.
58. Do you not wish him gone?—BULWER, *Richelieu* ii. 1.
59. Dolph felt struck with awe on entering into the presence of this learned man.—IRVING, *Bracebridge Hall*.
60. Far better with the dead to be
Than live thus nothing now to thee.—BYRON, *Bride* ii. 11.
61. His [Irving's] books are read by millions of his countrymen, whom he has taught to love England, and why to love her.—THACK-ERAY, *Roundabout Papers*.
62. Now the shepherds seeing so great a train follow Mr. Great-heart, . . . they said unto him, Good sir, you have got a goodly company here.—BUNYAN, *The Pilgrim's Progress* ii.
63. I felt something soothing in the magnificent scenery.—SCOTT, *Rob Roy* xxxvi.
64. Sweet Amarillis, by a spring's
Soft and soul-melting murmurings,
Slept and thus sleeping, thither flew
A Robin Redbreast.—HERRICK, *Upon Mrs. Wheeler*.
65. As yet the snatches of sound were too intermitting, from a distance, to decipher the character of the motion.—DEQUINCEY, *The English Mail Coach*.
66. Braddock had neglected to throw out scouts in advance, and pressed forward in blind security to meet his fate.—PARKMAN, *The Conspiracy of Pontiac*.
67. Grieved to condemn, the muse must still be just.—BYRON.
68. Yet the subject race still made its sting felt.—MACAULAY, *History* i. 13.
69. To be good is to be happy.
—ROWE, *The Fair Penitent* iii. 1. 98.
70. He howled till he was carried home . . . the whole cause of his grief being the ugliness of the child.—LEWES, *Goethe* i. 18.
71. The younger, who was yet a boy, had nothing striking in his appearance.—BULWER, *Rienzi* i. 1.

72. All creatures joy in the sun's returning.

—BURNS, *The Smiling Spring*.

73. I have heard a noble earl descant on park and forest scenery with the science and feeling of a painter.—IRVING, *Bracebridge Hall*.

74. Well, Basil, only to think that we three should meet here prisoners!—JERROLD, *Prisoners of War* i. 1.

75. Is my apparel sumptuous to behold?

—SHAKESPEARE, *2 Henry VI* iv. 7. 106.

76. We must not seem to understand him.—SHAKESPEARE, *All's Well* iv. 1. 5.

77. I won't stand being talked to by you.—OXENFORD, *Twice Killed* i. 2.

78. The hour of appointment being now come, Jones was forced to take a hasty leave.—FIELDING, *Tom Jones* xiii. 10.

79. He was a squeezing, grasping, scraping, clutching, covetous old sinner.—DICKENS, *Christmas Carol* 1.

80. We come then to that great concourse of the Dead, not merely to know from them what is True, but chiefly to feel with them what is Righteous.—RUSKIN, *Sesame and Lilies*.

81. You were not to be found, and I was fearful of losing a bargain.—POE, *The Cask of Amontillado*.

82. They would dread far more

To be thought ignorant than to be known poor.

—JONSON, *The Poetaster* i. 1.

83. For wonderful indeed are all his works,

Pleasant to know.—MILTON, *Paradise Lost* iii. 702-3.

84. Even the blind men's dogs appeared to know him.—DICKENS, *Christmas Carol* 1.

85. You may think there's no being shot at without a little risk.—SHERIDAN, *The Rivals* v. 3. 28-9.

86. The fair Julia having nearly recovered from the effects of her hawking disaster, it began to be thought high time to appoint a day for the wedding.—IRVING, *Bracebridge Hall*.

87. Talking of subscriptions, here is one

To which your lordship may affix your name.

—KNOWLES, *The Hunchback* iii. 1.

88. In other hands I have known money to do good.—DICKENS, *Martin Chuzzlewit* i. 3.

89. I rather choose to travel all night, as cold as it is, wrapped in my furs, than go into the common stores.—MONTGOMERY, *Letters*.

90. Elsie! The words that thou hast said

Are strange and new for us to hear.—LONGFELLOW, *Christus* ii.

91. Let not a breath be seen to stir

Around yon grass-grown ruin's height.

—SHELLEY, *Queen Mab* i. 118-19.

92. I will teach you the trick to prevent your being cheated another time.—SOUTHERNE, *Oroonoko* v. 1.
93. This ceremony ended, the tribune passed into the banquet hall.—BULWER, *Rienzi* v. 1.
94. Granting now we should agree,
What is it you expect from me?—BUTLER, *Hudibras* iii. 1. 537-8.
95. The monk he instantly knew to be the prior.—SCOTT.
96. This small lake was of most value as a neighbor in the intervals of a gentle rain storm in August, when, both air and water being perfectly still, but the sky overcast, mid-afternoon had all the serenity of evening.—THOREAU, *Walden*.
97. A softer train
Of mixed emotions, hard to be described,
Her sudden bosom seized.—THOMSON, *Summer*.
98. Some were heard to curse the shrine
Where others knelt to heaven.—MOORE.
99. There's no greater luxury in the world than being read to sleep.—DICKENS, *Martin Chuzzlewit* i. 6.
100. The cock's crowing shows also, that day is coming on: let then the crowing of the cock put thee in mind of that last and terrible day of judgment.—BUNYAN, *The Pilgrim's Progress*.
101. I hope she takes me to be flesh and blood.
—MRS. CENTLIVRE, *The Wonder* iii. 1.
102. I am too young to be your father,
Though you are old enough to be my heir.
—SHAKESPEARE, *Richard II* iii. 3. 204-5.
103. All their objections will be found to relate to matters of detail.—MACAULAY, *History* viii. 5.
104. I have been wronged enough to arm my temper
Against the smooth delusion.—ROWE, *The Fair Penitent* ii. 1. 60.
105. What is to become of me?—BULWER, *Ernest Maltravers* ii. 5.
106. Hark! hark! the lark at heaven's gate sings,
And Phoebus gins arise
His steeds to water at those springs
On chaliced flowers that lies:
And winking Mary-buds begin
To ope their golden eyes:
With everything that pretty is,
My lady sweet, arise!
Arise, arise!—SHAKESPEARE, *Cymbeline* ii. 3. 21-9.

CHAPTER XX

THE ORDER OF WORDS

THE IMPORTANCE OF THE ORDER OF WORDS

261. The order of words in English is important, because, in the absence of inflection, we depend on it for an indication of the relation of words. At the same time, we have great liberty in word order, as long as we do not obscure the meaning we wish to convey. We often prefer an unusual order, for the sake of emphasizing some part of the sentence; for a part out of place attracts attention to itself. Words may be placed in unusual positions for various other literary effects; as variety, improvement in rhythm, etc. In poetry particularly, an unusual order is often found, and it sometimes makes rather difficult the interpretation of the poet's thought.

A full discussion of this topic here is hardly necessary. A few of the commonest rules of word order, and some of the most frequent exceptions to them are mentioned in this chapter.

THE ORDER OF WORDS IN VARIOUS SENTENCES

262. In the declarative sentence, the regular order is *subject, verb, complement*.

The man found his horse.

a. The complement may be put first for emphasis, if it expresses the main part of the thought. The order may be reversed, too, to secure better coherence. The subject, in that case, generally follows the verb. See also Section 163g.

1. *Silver and gold* have I none.—*Acts* iii. 6.
2. *Pretty lads* they were.—FIELDING, *Joseph Andrews* ii. 17.
3. "*It is a false conclusion*," said Tinto; "I hate it."—SCOTT, *Bride* i.
4. *Thorns and thistles* shall the earth bring forth.
5. *Me* restored he to mine office.

b. An adverb may be put first for emphasis. It generally attracts the verb to the second place, as the word most closely associated with it.

1. *Rarely did* the wrongs of individuals come to the knowledge of the public.

2. *Kindly have* you treated me.

263. An interrogative sentence inclines to put the interrogative word, whether pronoun, adjective, or adverb, at the beginning, and to follow it with the verb.

1. *What* is this Fingal?—MARRYAT, *Peter Simple* i. 12.

2. *Why* should not the generosity of our poets be equally interesting to us?—LEWES, *Goethe* i. 8.

3. *Whom* shall I expect to find there?

a. An interrogative sentence is frequently made, not by an interrogative word, but by the inversion of subject and predicate.

1. *Will nothing* move you?—BYRON, *Foscari* i. 1.

The declarative order may be kept and the sentence may express anxiety or incredulity.

2. *They will* not banish me again?—BYRON, *Foscari* i. 1.

b. An interrogative sentence is sometimes made by attaching a question, usually elliptical, to a declarative sentence.

1. You did not find your book, *did you* [find it]?

2. You can see the sail, *can't you* [see it]?

264. If the subject of an imperative sentence is expressed at all, it generally follows its verb.

1. *Vex not thou* the poet's mind.—TENNYSON.

Colloquially the subject is often put first: this sometimes gives the effect of a peremptory command (Section 129b).

2. *You do* this work.

After the auxiliary *do* the expression of the subject seems to have no such autocratic force.

3. *Don't you* tell that.

265. The exclamatory sentence may be introduced by some exclamatory word, and the verb often follows this (Section 179).

How are the mighty fallen!—2 *Samuel* i. 19.

ADVERBS AND PRONOUNS INTRODUCING SUBORDINATE
CLAUSES

266. Substantive clauses regularly place an introductory adverb or indefinite pronoun at the beginning; and adjective clauses place the relative pronoun in the first part of the clause. See examples in Sections 192, 195, 204, 205.

THE ORDER OF MODIFIERS

267. Modifiers go where their relation to the parts they modify is perfectly clear. It should be especially noted that adverbs and adverbial phrases of time and place very often come first in the sentence, such details being of importance; also that the influence of the context is frequently sufficient to transpose the order of words in a sentence; as may also the requirements of rhetorical suspense and emphasis, especially in the periodic sentence.

1. On the summit of one of the heights of the Odenwald, a wild and romantic tract of Upper Germany, that lies not far from the confluence of the Maine and the Rhine, there stood, many, many years since, the castle of the Baron von Landshort.—IRVING, *The Sketch-Book*.

2. One day, in the sick chamber of Father Ephraim, who had been forty years the presiding elder over the Shaker settlement at Goshen, there was an assemblage of several of the chief men of the sect.—HAWTHORNE, *Twice-Told Tales*.

3. She had, moreover, been brought up with great care, under the superintendence of two maiden aunts, who had spent some years of their early life at one of the little German courts, and were skilled in all the branches of knowledge necessary to the education of a fine lady. Under their instructions she became a miracle of accomplishments. By the time she was eighteen she could embroider to admiration, and had worked whole histories of the saints in tapestry, with such strength of expression in their countenances, that they looked like so many souls in purgatory.—IRVING, *The Sketch-Book*.

Study the position of modifiers in the exercises that follow Chapters III, V, VIII, XV, and XIX, and point out reasons for all unusual or unnatural order.

CHAPTER XXI

IDIOMS

WHAT AN IDIOM IS

268. An idiom is a construction peculiar to a language; one belonging to its own manner of expression, and unlike constructions of equivalent meaning in kindred tongues (Greek *ídion*, "one's own"). English abounds in idiomatic phrases. Some of them, when we refer them to the older, better inflected forms of the language, are found to be regular constructions. Such are to be explained by citing the older, clearer forms and tracing their development, as we have done for "*the more*" in Section 164, and for the sentence "*I would better go than stay*" in Section 260. Some of our idioms are ellipses for regular constructions, and such are to be explained by supplying the ellipses and so reproducing the regular syntax (see Chapter XV). A number of idiomatic phrases have already been noticed; others, so common and perplexing as to call for attention even in a school grammar, will be discussed in the following pages.

AGO

269. *Ago* is an old past participle from *agān*, and is parallel in derivation to *gone* (from *gān*), which has kept its final *-n*. *Ago* means "gone by, past." As a participle, it is, of course, an adjective. In Modern English it always follows the word it modifies, usually an adverbial noun.

1. I learned that years *ago*.
2. The danger became apparent some six weeks *ago*.

The expression *long ago* means "long since gone by." See *N. E. D.* The complete expression is [*a*] *long* [*time*] *ago*, in which *ago* appears in its usual position after an adverbial noun. The omission of the noun leaves the old past participle associated with the adjective *long*; hence the *N. E. D.* speaks of *ago* in this phrase as an adverb.

In "*a week ago yesterday*" the adverb (or adverbial noun) *yesterday* modifies the adverbial noun group that precedes it: *a week ago*, counting that week from yesterday.

OWN

270. *Own* was originally the past participle of Old English *āgan*, "to possess." It occurred in adjective syntax, agreeing in inflection with the noun to which it was attached.

1. *Hiera āgnes cynnes*, "of their own kind."

Compare the German *eigen*. It is commonly used now to strengthen a possessive.

2. My *own* book; his *own* brother; their *own* house.

Its older inflection would lead us to call it an adjunct of the noun, and not of the possessive.

The noun may be omitted after the possessive and *own*.

3. That is my *own* [book].

Furthermore, *own*, like other adjectives, may be used as a substantive, meaning, with emphasis, "possessions."

4. I do what I please with my *own*.

From the old past participle is derived the verb *own*, "to possess."

5. I *own* that house.

NOTE.—Compare *of our own* with the idiomatic genitive after *of*, Section III, note.

ELSE

271. *Else* was an old genitive case of an adjective (Old English *elles* "of other"), and was found even in Old English in the construction of an adverb; see *N. E. D.* It therefore performs both functions in modern times.

It often depends on an indefinite pronoun, following it in the manner of a partitive genitive (Section 47, note).

1. Something *else* is in the window.

It may refer to an additional object or to a substitute; i. e., "something more," or "something different."

It is joined also to indefinite adverbs:

2. Somewhere *else*, *elsewhere*.

Out of such adverbial use grows its function as a connective, in which it is equivalent to *or*, *otherwise*, *if not*.

3. *Else* how should any be saved.—NEWMAN.

4. Boughs above

Darken, deform the path, *else* sun would streak.—BROWNING.

5. Remember this, "whoso believes,"
And get more faith; then shall you victors be
Over ten thousand—*else* scarce over three.

—BUNYAN, *The Pilgrim's Progress*.

It is even joined pleonastically, for emphasis, to its synonym *or*.

6. Follow me, child; *or else* the stones will be thy bier.—KEATS.

BUT

272. The various uses of such a word as *but* can well be studied from *N. E. D.* We shall find it doing duty as a preposition, a conjunction (subordinate and co-ordinate), an adverb, an adjective, and a relative pronoun. One of its most confusing offices is that of the preposition; rather, there is some uncertainty, when it appears before a nominative case, as to whether it is a preposition or a conjunction. See *N. E. D.* *but* c. i. 1, and Kellner, *English Syntax*, §§ 207, 425.

1. The boy stood on the burning deck

Whence all *but* he had fled.—MRS. HEMANS, *Casabianca*.

Does the poet mean that "all had fled but he had not fled," or "all except him had fled"? Emerson uses the same construction in his essay on *Self-Reliance*.

2. None *but* he knows.

Does Emerson mean, "None knows but he knows," or "None except him knows"? Which is more logical? See Section 78, note.

Is not the word *but* in such cases as those cited above logically a preposition? And may not a good writer have inadvertently followed it by a nominative? The word is itself very often a conjunction and properly followed by a subject-nominative. And in the cases cited above the pronoun is immediately succeeded by a verb that is not its predicate, but looks, to a careless reader, as if it might be. We can understand that a writer, absorbed in his thought and not in his grammar, might put a nominative in such a position.

But, meaning "except," is a preposition. It introduces a phrase depending on a noun or pronoun which, without such modification would be too inclusive. (See *all* and *none* in the sentences above.)

Even in the best writers we find an occasional confusion of cases in ellipses after conjunctions, the conjunctions then appearing to be prepositions. Milton's

3. *Than whom,*
Satan except, none higher sat (*Paradise Lost* ii. 299-300),

has been often quoted to prove that *than* is a preposition, to be followed by an objective case. But no person that observes the con-

struction of *than* in our language as a whole, and the construction of parallel words in other languages, can doubt that it is a conjunction (Section 219). As early, however, as the middle of the sixteenth century *than* was sometimes used with an objective case; and Milton was by no means the first to follow it by the objective when it should take a nominative. Since his time *than whom* has become confirmed as standard English. Compare the following examples (numbers 4-6 are quoted from Baskervill and Sewell, *English Grammar*, p. 280):

4. One I remember especially—one *than whom* I never met a bandit more gallant.—THACKERAY.

5. The camp of Richard of England, *than whom* none knows better how to do honor to a noble foe.—SCOTT.

6. She had a companion who had ever been agreeable, and a steward *than whom* no one living was supposed to be more competent.—PARTON.

7. And I will set up three shouts at this very gate, *than which* none were ever more deadly.—LADY GUEST, *Mabinogion*.

Jespersen (*Progress in Language*, page 201) quotes, somewhat distrustfully, a nominative after *than*:

8. Mr. George Withers, *than who* no one has written more sensibly on this subject.—G. WASHINGTON MOON, *The King's English*, p. 338.

The objective case is, of course, logically correct in such sentences as

9. She saw you sooner than me;

an ellipsis for "She saw you sooner than she saw me."

In Shakespeare's *As You Like It* (i. i. 172-73) Oliver says,

10. My soul . . . hates nothing more than *he*;

where the correct form is clearly *him*.

LONG

273. "All day *long*." See *N. E. D. long*, adverb, 6. This is evidently an adverbial group, expressing duration of time.

He worked *all day long*. *All night long* the whistles blew.

The word *long* here is not our ordinary *long*, in "He worked *long*," i. e., a long time; it is a word of quite different origin (compare *along*, and Old English *andlang*, German *entlang*), meaning "throughout, from beginning to end." The notion of time expressed by the ad-

verbal group *all day*, which modifies *worked*, is in turn modified by *long*, "from the beginning to the end." See Section 161, note 5.

Compare Middle High German *den sumerlangen tac*, logically equivalent to *den sumertac-lanc*, "extending throughout the summer day." This is quoted from G. Ehrismann, who discusses the word in Paul and Braune's *Beiträge zur Geschichte der deutschen Sprache und Literatur* xviii. 233-5.

SOME ADVERBIAL NOUNS

274. Some oblique cases of nouns used as adverbs are perplexing. The genitive of time, measure, value (Section 60d) is a sort of adverbial noun.

a. *Needs* and *noways* are old genitives, and retain the genitive ending -s. So also *sideways*, *lengthways*, and *ways* in such colloquial expressions as "a long ways off."

1. He must *needs* [=of necessity] go.

Sometimes the subject of the verb is omitted.

2. *Needs* must when one is bidden [i. e., one of necessity must when one is bidden].

b. *Yore* is an old genitive plural noun, *geara*, "of years." We commonly use it with *of*, suggesting the genitive idea.

In days *of yore*.

c. *Days* and *nights* are genitives used as adverbs in the sentence,

1. He worked *days* and studied *nights*.

We sometimes use an *of*-phrase with the same meaning.

2. He would often drop in *of an evening*.

So in Old English,

3. And fōron ānstreces *dages* and *nihtes*, "And they marched continuously *by day* and *by night*."—*Old English Chronicle* 894.

The ordinary adverbial nouns in

4. He worked *day* and *night*

show no case sign, if ever they were genitives or datives.

Now-a-days is a phrase, made up of an adverb *now*, a preposition *a* (=on), and the adverbial noun *days* (genitive singular).

d. In the sentence

1. He is a little taller than I,

the adverbial noun *bit* or its equivalent is omitted, leaving in the sentence only the article and the adjective that went with it. A similar expression is the concessive phrase in

2. I do not believe it, *just the same* [=in spite of the evidence].

IT IS . . . THAT

275. *It is . . . that* emphasizes phrases and clauses. See Kellner, *English Syntax*, § 282.

1. *It is* because I am a bachelor *that* I am miserable.—BULWER, *The Lady of Lyons* i. 2.

2. *It was* in the time of Julius Cæsar *that* the Romans invaded Britain.

3. *It is* when to-morrow's burden is added to the burden of to-day *that* the weight is more than we can bear.

4. *It is* to you *that* I speak.

Read these four sentences, omitting the italicized words. Observe that the meaning of the sentence is complete without them; that they serve, by their own want of emphasis, to draw attention to the emphatic phrase or clause included between them.

Kellner (§ 282) calls this the use of *it is . . . that* "to emphasize words, phrases, clauses." The construction can be traced back to Old English, and was doubtless confirmed in Middle English by French usage. (See Fraser and Squair, *French Grammar*, § 392, 2, note 2.)

The *that* cannot be regarded as a relative pronoun, because any such interpretation of it will violate the meaning of the sentence. It is best to say, merely, that *it is* and *that* are unemphatic words, used to throw into stronger light the emphatic expression comprehended between them.

That is omitted in

5. *It is* to that Union we owe our safety.—WEBSTER.

AS YET

276. *As* has so many meanings and constructions that it should be carefully studied in *N. E. D.* or the *Century*. Study each definition, fit it carefully into the example given under it, and try to compose a sentence containing the same construction. One confusing construction is its combination with *yet*, where it seems to have very little significance. *As* was formerly joined in such a pleonastic man-

ner to many other particles. Chaucer says *when as, there as, as then*, etc. We have kept the combination *as yet*, where the *as* has the same pleonastic construction. It serves to introduce the word *yet*, and the expression seems to mean, "as far as the time down to the present is concerned." Compare,

1. *As yet* we have had no letter.
2. *As for letters*, we have had none yet.
3. *As for me*, I can get along very well.

In none of these sentences is *as* absolutely essential for the full sense.

COST

277. The *N. E. D.* has the following to say concerning the verb *cost*:

"The construction of this verb is idiomatic, and for its analysis it is necessary to go back to Latin. *Hoc constitit mihi tribus assibus* was literally 'This stood (to) me in three asses [Roman coins].' The dative of the person has in English become an indirect object, *to* being never expressed; the Latin locative (ablative or genitive) of the amount or price became a simple object in French, and remains an adverbial object [= adverbial noun] in English, *in* being never expressed. Hence a natural tendency to view the noun expressing the price as a simple object, and the verb as transitive. That it is yet really intransitive is shown by the fact that it has no passive with either the price or the indirect object as subject; 'This cost me nothing' cannot be changed into 'Nothing was cost me by this' or 'I was cost nothing by this.' The adverbial adjunct may also be expressed by an adverb, as *much, little, more, less, dear(ly)* (cf. Latin *carius constat* [it costs more dearly])."

Cost, then, is followed by the dative (indirect object) of the person, and by an adverb or an adverbial noun, expressing the measure of value.

1. And woe, but they *cost* me dear.—LOWELL.
2. This cruelty *cost* him dearly afterward.—HERBERT (1634).
3. The king's violence *cost* him the support of the clergy.—GREEN.
4. His eagerness to witness the spectacle *cost* him his life.—HUXLEY.
5. The construction of their combs *costs* them [the bees] a great deal of labor.—GOLDSMITH.
6. Such an establishment would *cost* the state a very small matter.—HUNTER.
7. A bureau *cost* forty dollars.—G. SMITH.
8. What will it *cost* him to set up the frame of such a ship?—BARRY.

In the sentence

9. It *cost* me a dollar a yard last week,

cost is followed by an indirect object (*me*) and by three adverbial nouns: one (*dollar*) expressing measure of value; one (*yard*) expressing measure of quantity; and one (*week*) expressing time.

A similar construction is found with *take*.

10. It *took* him twenty years to do that work.

Compare, "That work *cost* him twenty years of his life."

Without the indirect object the adverbial noun occurs in

11. It *took* all our *money* to buy the house; we have none left for furnishing.

The adverbial noun is less definite in meaning in

12. It will *take* some *time* to do that.

KIND OF, SORT OF

278. *Kind of; sort of.* See the *N. E. D.* under *kind*, 14 c, d. "*A kind of . . . ; a sort of . . . ; a (person or thing) of a kind; an individual that is, or may be, included in the class in question, though not possessing its full characteristics.*"

"*A kind of gentleman and a gentleman of a kind* differ in that the former expresses approach to the type, admitting failure to reach it, while the latter emphasizes the non-typical position of the individual. Hence, *a kind of* may be used as a saving qualification, as in '*a kind of knave.*'"

"*'The rock . . . bent by the pressure so as to form a kind of arch.'*"
—TYNDALL, *Glaciers* i. ix. 62.

"*Kind of* (vulgarly *Kind o'*, *kind a'*, *kinder*, etc.) is used adverbially: in a way, as it were, to some extent. The adverbial use rises out of the adjectival: compare,

"*'She was a mother of a kind to me.'*"

"*'She was a kind of mother to me.'*"

"*'She kind o' mothered me.'*"

A COMPARISON OF ACTIVE AND PASSIVE SENTENCES

279. When a sentence is changed from the active to the passive form, the direct object usually becomes the passive subject, and the active subject is put into a phrase of agent.

1a. John struck the ball.

b. The ball was struck by John.

2a. They gave me some books.

b. Some books were given me by them.

But in sentences like 2, that is, those containing an indirect object, a different construction is permitted. The indirect object of the active may appear before the passive verb-phrase in the nominative form.

2c. I was given some books by them.

3a. They forbade him access to the sacrifices; they refused him the protection of the law.

b. Access to the sacrifices was forbidden him; the protection of the law was refused him.

c. He was forbidden access to the sacrifices; he was refused the protection of the law.—MACAULAY.

The explanation of the idiomatic passive construction of 2c and 3c is historical and may be found in Professor C. Alphonso Smith's *Studies in English Syntax*, pp. 66-71. The substance of the explanation is given in the following paragraph:

"In Old English *He gave me a book* appeared in the passive as *A book was given me by him*, or, in better Old English order, *Me* (dative) *was given a book* (subject nominative) *by him*. The position of dative *me* in front of the predicate—that is, in the usual position of the subject—led to its being taken for the subject; it was therefore changed to *I*. The position of *book* immediately after the predicate—that is, in the usual position of the object—led to its being taken for the object. In such a sentence, then, as *I was given a book*, it would be best to call *I* a *nominative by position*, and *book* an *objective by position*." Compare the German, "*Mir* [dative] *ist ein Buch* [subject] *gegeben worden*."

A somewhat different view is expressed by George O. Curme, writing on "The Proper Subject of a Passive Verb," in *Modern Language Notes*, April, 1913. Professor Curme thinks that the true explanation lies in "the imitation of the double passive construction which in the one word *teach* had by almost a miracle escaped the destruction which had befallen this double type in every other word of this group: '*Me* was taught' and '*I* was taught.' From this one verb the double construction slowly spread, but it was limited at first strictly to pronouns, as the dative could not be distinguished from the nominative in nouns. Thus after the analogy of '*Me* was taught' and '*I* was taught' arose '*Me* was told' and '*I* was told.'" Thus the language passed from "He taught *me* [dative] *this* [accusative]" to "*Me* [dative] was taught [told] *this* [nominative]," and then to "*I* was taught [told] *this* [accusative]." In the formative period of this construction (the thirteenth and fourteenth centuries), it had a much more extensive use than it has at present. A dative of interest might appear as the subject. "He was thus ileten blod."—*Ancren Riwele* (Rule of Nuns), early 13th century. Such expressions, however, have not in general persisted.

Change the following sentences into regular passive sentences and into idiomatic passive sentences (like 3c above):

4. They offered me this chance.
5. They allowed him food.
6. They denied him speech.
7. They gave the man no rest.
8. He taught me the greatness of our country.
9. They did the old man scant justice.

Change the following sentences into active and when possible into regular passive sentences:

10. I have often been told by my friends that I was too modest.
11. I am told by my agent that this house is for sale.
12. He was told to go. (Compare, "He was told the truth"; and see Section 251b.)
13. The men were told to be ready.
14. I was given to understand that.
15. May I be permitted to ask?
16. He was told to leave.

280. The verb *ask*, which takes two objects in the active (Section 72), when it becomes passive may take either object as its subject, and retain the other object after the passive verb-phrase; or in the passive the object of the person may be preceded by a preposition.

- 1a. They *asked* me that question.
- b. I was *asked* that question by them.
- c. That question was *asked* [of] me.
- 2a. They *asked* him to go.
- b. He was *asked* to go.
- 3a. They *asked* him how he could do that.
- b. He was *asked* how he could do that.

When one object of the active *ask* is a clause or an infinitive, the subject in the corresponding passive sentence is always the object of the person, and the clause or infinitive remains after the passive verb-phrase. See examples 2 and 3 above.

281. Group objects after an active verb, composed of an objective case plus a participle or an infinitive (Sections 238b and 251a), when the sentence is changed to the passive form, divide, the accusative becoming the subject of the passive sentence, and the verbal remaining after the verb, as a species of subjective complement (Sections 239, 252).

- 1a. They saw him run.
- b. He was seen to run.
- 2a. They heard him shouting.
- b. He was heard shouting.
- 3a. They will require the purchaser of the estate to assume the burden.
- b. The purchaser of the estate shall merely be required to assume this burden.—HAWTHORNE.

282. Even a noun or a pronoun used as the object of a preposition in the active sentence may in the passive sentence become the passive subject; the object of the active form, if there should be an object, remaining after the passive verb-phrase, and the preposition also remaining as an adjunct of the verb.

- 1a. No book-lover can dispense with this work.
- b. This work cannot be dispensed with by any book-lover.
- 2a. They did away with that nuisance.
- b. That nuisance was done away with.
- 3a. The carriage that he sent for was mine.
- b. The carriage that was sent for was mine.
- 4a. We take no notice of those men.
- b. Those men are taken no notice of by us.

This form of the sentence may have arisen in the following manner: Type *a* may have been transposed for emphasis.

- 1c. This book no book-lover can dispense with.
- 2c. That nuisance they did away with.
- 4c. Those men we take no notice of.

In these sentences the function of the preposition is obscured by its separation from its object. And whether the above transpositions were made or not, the prepositions came to attach themselves to the verbs, and could be easily felt as adverbs, or even as a part of the verb-idea (see Section 162). The substantive object of the preposition, standing first in the transposed sentence, took the nominative form; or the verb plus the following attached preposition (or noun and preposition) came to be felt as a unit, a transitive verb, and so treated, the substantive following the preposition being used, like the object of a regularly transitive verb, as the subject of the passive; thus the subject of the active sentence (*a*) was put into a phrase of agent after the passive verb-phrase (*b*), as in normal sentences. The active object remained in its first position—after the verb (as in *4b*). The idiomatic sentence is sometimes decidedly awkward, and the best writers usually avoid it; yet it has the advantage of avoiding mention of the one responsible for the action.

Some further examples follow:

5. The most sacred things in life may be made ill use of.
(Smoother form, "may be ill used.")
6. It is laid hands upon. (Better, "Hands are laid upon it.")
7. After these defeats, the Picts were never heard of in history.
8. She was much talked about.
9. He was made much of by the literary men of the city.
- 10a. I have known it triumphed in and boasted of with reason.

The prepositional adjuncts here follow the passive past participles. Compare the predicate verbs in

- 10b. They triumphed in it and boasted of it.
- c. It was triumphed in and boasted of.
11. Miss Jervois loves to sit up late, either reading or being read to.

NOTE 1.—In explaining this form, refer to 10b, c:

- a. The nurse read to her.
- b. She was read to by the nurse.

NOTE 2.—An idiomatic passive, colloquial and awkward, is
I got run away with by that horse.

Compare, "The horse ran away with me," and Section 156c.

283. Compare the following active and passive forms:

- 1a. They shall call his name John.
- b. His name shall be called John.
- 2a. They elected him President.
- b. He was elected President.
- 3a. He called his friend a traitor.
- b. His friend was called a traitor by him.
- 4a. They painted the house white.
- b. The house was painted white.

The active sentence contains a subject, a verb, an object, and an objective complement. The active object becomes the passive subject, and the objective complement of the active form becomes the subjective complement of the passive form.

The infinitive *to be* may accompany such a subjective complement as an introductory term (compare Sections 57b and 25b); *as* and *for* are also introducing particles. (See Section 76.)

5. When any one of our relations was found *to be* a person of very bad character, . . . upon his leaving my house, I ever took care to lend him a riding-coat. . . .—GOLDSMITH, *The Vicar of Wakefield* i.

6. Even those knights were regarded *as* men of inferior breed.—
MACAULAY.

The same construction is found with verbals, and when one of the complements is a phrase or a clause.

7. There's no greater luxury in life than being read to sleep.
Compare the two sentences following:

8*a*. The nurse read me to sleep.

b. I was read to sleep by the nurse.

CHAPTER XXII

A CHAPTER FOR TEACHERS

ERRORS IN USAGE

284. What makes an expression correct or incorrect? We are too apt to think that grammars make rules of language and that dictionaries make rules for spelling and pronunciation. It is not true, however; grammars and dictionaries cannot *make* a single rule; they are not "authorities." They can only formulate, with more or less accuracy, in a convenient place and form for reference, the customs that prevail among the *users* of the language. The standard by which we decide whether or not a form or a combination is correct, is based on *usage*.

285. But what do we mean by *usage*? Is it the custom of the majority of the users of the language? And if the majority of the users are ignorant and careless, can they not introduce all sorts of strange forms and combinations? Doubtless mere numbers have great weight in settling questions of usage; but among people as devoted to education and therefore as conservative as are the users of English, another consideration is sure to come in. Quality counts for as much as, or more than, mere numbers. We ask, not only, "How many persons use this expression?" but also, "What kind of persons use it?" And to our mind the authority of a great number of illiterate persons does not count for as much as does the authority of fewer cultivated ones. The real basis of our standard, then, is *good usage*. In our use of language we wish to rank ourselves with the better class, even though it is the smaller one. When education becomes practically universal, the better class may not be in numbers far behind the *larger* class; it may even become the larger class.

286. The better class is always conservative. It holds tenaciously to the rules already formulated and accepted, and is always ready to cry "Error!" to an innovation. At the same time, the lower class, which is careless about rules and elegancies

and is satisfied if it only makes itself understood, is permitting innovations; and sometimes, by mere weight of numbers, it forces an innovation into the standard language in spite of the conservative upper class. Gradually the upper class lets go of the rule to which it has been holding; at length every one forgets the rule, and the innovation is universally hailed as "correct." The history of language furnishes many examples of this process. An interesting one is found in the plural form of our pronoun of the second person. The declension was once strictly: nominative *ye*, genitive *your*, objective *you*. It was just as bad in those days to say, "*You* went" as it is now to say, "*Him* and *me* went"; the subject of the sentence should be in the nominative case. But the objective of the second person plural has been used in place of the nominative to such an extent that it has completely superseded the latter form. In our everyday speech we have entirely forgotten the old declension, and we all say "*You* went" without a blush.

287. There is, then, it is easy to see, for every innovation a period of doubt as to whether the phrase or form under dispute is or is not good English. When a great number of persons, some of them respected for their intelligence, were saying "*You* went," and at the same time some pedantic or conservative speakers clung to "*Ye* went," a man may well have feared that he should seem old-fashioned if he insisted on *ye* or illiterate if he used *you*. We can appreciate his state of mind if we think of our own with regard to the expression "*It is me.*" Is it good English now? If it is not yet, will it ever be? When doctors disagree, who shall decide? It is not easy to draw a sharp line between the class that can, by its usage, stamp an expression as "correct" and the class that cannot; and even if we could do this, it would be impossible to take an accurate vote of the upper class. We are always more or less uncertain when we have to depend on general estimates. The best rule of practice is the old one of Pope's:

"Be not the first by whom the new is tried,
Nor yet the last to lay the old aside."

288. But is there nothing except good and accepted usage that helps us to decide what is standard speech? No, nothing certain. Sometimes we think logical considerations affect us,

as when we object to two negatives on the ground that they "make an affirmative." Linguistically they do not make an affirmative; we never misunderstand a person when he uses the double negative. Moreover, two negatives are not of necessity bad English. In the fourteenth century Chaucer, the "well of English undefiled," preferred two negatives in one sentence—when he did not prefer three or four. Evidently *usage*, not logic, governed the number of negatives in a fourteenth century sentence; and although logical considerations may have affected usage to some extent, it is usage, not logic, that to-day forbids us to employ more than one negative.

289. Again, we sometimes think that there are certain linguistic rules that govern all the Indo-European tongues, and that we should conform to them. This is true to some extent and in a general way. But such rules as may be thought to exist may be broken by any language in its idioms. For example, a verb usually agrees with its subject in number; but in Greek it was perfectly proper, under certain circumstances, to use a singular verb with a plural subject. We say that the verb *be* should be followed by the nominative form of a pronoun (substantive or adjective), because the word after *be* relates to the subject. Yet a Frenchman would not understand you if you should put the regular subject form of his first person singular pronoun (*je*) after *est*, "is"; if you wish to speak *French*, you must say, "*C'est moi*."

290. The final appeal, then, is always to usage, unsatisfactory and uncertain as this appeal must occasionally be, or seem to be. We can do no better than to observe and imitate the language customs of the best writers and speakers of our acquaintance.

291. Why do children form incorrect habits of speech?

A child learns to talk purely by imitating the language he hears. His imitation is at first imperfect, because he does not hear accurately, and because he cannot make exactly the sounds he does hear. By and by he catches the sound more accurately, and gradually he learns to control the muscles concerned in speaking; then he loses his "baby-talk" and speaks his mother tongue. The length of time required for him to achieve success will depend on circumstances. Some children are naturally

quicker than others. Some parents take great pains to articulate clearly when speaking to their children, and give them always the correct sounds to imitate; naturally these children make more rapid progress than the children of parents who use "baby-talk" in speaking to their children. But every child has a stumbling, experimental period, longer or shorter. At the end of this period, however, ear and vocal organs being correctly trained, if he has had good models to imitate, the child should have formed good language habits, and conform unconsciously to the rules established by good usage for the speaking and writing of his mother tongue. If, however, he has had bad models, in his family or among his playmates, he will have formed bad habits, which the school must try to correct. It is fairly easy to tell what environment the child has had in his early years, for his linguistic habits will always conform to the usage to which he is accustomed. If he has learned his mother tongue from cultivated persons, what he needs in school is training and development along the path on which he has already started. If he has learned to speak from uncultivated persons, he will probably have some bad habits, which the school should correct. The child is not guilty because he has such habits; he is only the victim of unfortunate circumstances. He should be corrected tactfully and kindly; but he should by all means be corrected, for the sake of his future usefulness and happiness. The task of the school will be a difficult one, especially because his environment outside the schoolroom will probably tend to confirm whatever bad habits he has already formed.

292. How shall we correct bad habits of speech?

Attention and determination will do much towards improving habits. Teachers use many devices for calling the attention of children to their errors, and for interesting them in self-correction. This is right, and if the method is tactful, its results are doubtless more or less satisfactory. But the fact remains that children, full of life and enthusiasm, are much more interested in what they have to say than in how they are saying it, and they do not improve as much as older persons do under methods requiring from them attention and conscious effort.

293. Whatever other plans the teacher may find useful, she should not neglect the practice of a wholly *constructive*

device, the tendency of which will be to supplant the bad habit by a good one. If her children say, "I *seen*" and "I have *saw*," she can easily construct a simple exercise which shall require them to say, "I saw" and "I have seen." She may say, "I want each of you children to tell me something you saw on your way to school this morning." She will thus call for such sentences as "I saw a large dog," "I saw a horse running away." A request for the enumeration of things they "have seen" will bring such sentences as "I have seen a bed of tulips in blossom this spring." Every time the child hears the correct sentence, his sense for the correct form is strengthened; every time he speaks it, he takes a positive step toward the formation of a desirable habit that shall supplant the old, unfortunate one.

294. This corrective work is entirely practical, and time should not be spent on it where it is not needed. The exact form it should take must differ in different schools. Every teacher should make a list of the errors in usage that she hears among her children, and work on her own list, not on a list found in a book and made for the needs of another set of children. Such exercises in "false syntax" as are found in the older grammars are particularly bad because the printed page emphasizes the incorrect phraseology by presenting it to the child's eye.

295. But even while correcting errors in usage, the teacher should not fail to profit by the lessons they teach. To the student of language the mistakes made by little children and by untrained persons are very interesting. Some of them are to be explained psychologically, some from the history of the language. Many of them have parallels in the linguistic history of the race—original errors which now, having been adopted into the usage of the better class, pass for correct forms in the standard language.

296. The child is apt to say, "*Me* went" before he says, "*I* went," and in illiterate speech the objective occurs for the nominative in "*Him* and *me* went." The child learns the objective form before he does the nominative because he hears it oftener. *Me* is the form used after most verbs and after all prepositions; hence it comes, in the child's mind, to stand for the first person notion earlier than the comparatively rarely used *I*. If he hears

the language well spoken, he will soon learn *I* and correct himself without difficulty. If, however, he does not hear the forms correctly used, the objective may continue unduly prominent in his mind, and he may, as a grown person, continue to use it instead of the nominative. We have seen that the English-speaking race has actually lost the old nominative *ye* through the encroachments of the historically objective *you*. See Section 286 above.

297. Another class of errors to be explained psychologically is made up of those that grow out of the operation of the law of analogy. The introductory chapter of this book has already explained what is meant by *analogy* (Section 18). When the child says, "I *ringed* the bell," he makes the past tense of his verb according to the model he has formed from the large class of weak verbs—*laughed, cried, said, walked, talked*, etc. He will use the less common form *rang* without difficulty when he has heard it a sufficient number of times. But in his *ringed* he is only repeating the linguistic history of the race: a great number of verbs strong in Old English are now weak in the standard language, on the analogy of the very large class of weak verbs. *Herrn, hisn, ourn, theirn* are analogical forms, made on the model of *mine* and *thine*. They have never been accepted into the standard language; but historically they are no worse than *its, ours, hers, yours, theirs*, which are also analogical forms on the model of *his*, and are correct simply because they are universally current. Why some forms should gain the popular favor while others do not, we cannot say. We simply know the fact.

298. We often hear forms confused that look or sound somewhat alike. A great many persons confuse the past tense and the past participle of some strong verbs (*rang: rung, sang: sung, sank: sunk*). Such confusion in the speech of our ancestors has in some cases been adopted into the standard speech. Again the untrained person repeats the language-history of the race.

299. Some modern "errors" are survivals in the common speech of forms once quite proper, but no longer in good use. For example, "He is taller than I *be*." The copula once had indicative forms made with the root *be*, but these are now obsolete in the standard speech; they persist among persons that do not

speak "by book and rule." In "I saw 'em yesterday," the pronoun is from *hem*, which has a longer pedigree among English pronouns than the now accepted *them*. In "*Them* books are on the table," *them* survives in its original use as a demonstrative.

300. All this does not mean, however, that, because mistakes are interesting, people are to be encouraged to go on in the use of out-of-date or unaccepted language. To be sure, the child repeats, in many ways, the linguistic history of the race; but if he is aided by accepted models of speech, he will take only a few years to reach the standard attained by the race only after long centuries of development. And under favorable circumstances he will reach this standard by natural and unconscious effort. If he has been unfortunate in his environment, bad habits will have to be broken and supplanted by good ones; and this process will be more or less conscious. The less conscious the teacher can make it, and the more constructive her method, the better it will be, because the more natural. See the method recommended above, Sections 292-294.

301. Certain difficulties are too subtle to be intelligently corrected without the aid of grammatical analysis. Why should we say, "John and I went to school early," and not say, "He gave it to John and I"? The very effort to get the correct grouping in one position is likely to lead to incorrect grouping in the other. The English-speaking mind, which has so little training in the use of inflectional forms, seems incapable of carrying over, intuitively, the influence of a preposition to a second object. Of course the child does not say, "He gave it to I"; but he does not always by ear recognize that barbarism in "He gave it to John and I." A still more difficult construction is "We thought it to be *him*." Why should we say that when we are careful to say, "We thought that it was *he*"? These matters can hardly be explained without reference to grammatical construction. We do not speak these difficult constructions with confidence unless we know why we speak them so. Some little knowledge of grammar is doubtless necessary for every person who would speak his mother tongue with freedom and accuracy; but in English, because of its poverty of inflection, an elementary knowledge only is absolutely necessary for comprehending usage.

The ELEMENTARY GRAMMAR of this Series, PROGRESSIVE STUDIES IN ENGLISH, gives all explanations necessary for understanding the use of English inflectional forms.

302. Another practical point in this connection is worthy of consideration. Some of us, zealous in the good cause of promoting *correct* English, do not always distinguish between *vulgarisms*, or mistakes avoided by all cultivated persons, and *colloquialisms*, or informal expressions used by the best persons in ordinary life. "He *don't*" is incorrect, because verb and subject do not agree in number. "He *doesn't*" is informal and colloquial, yet quite correct. The speech of a person who in everyday life avoids altogether the use of simple, familiar forms of expression becomes stiff, pedantic, and affected. His formal speech on ordinary occasions is as much out of place as evening dress would be in a business office. A cultivated person is always correct, but he is elegant and formal only when the occasion demands it. In ordinary life he is plain and simple.

SOME REMARKS ON THE HISTORY OF ENGLISH GRAMMAR

303. The history of English grammar as a discipline and a study begins in the sixteenth century, after the language had been spoken on British soil for more than a thousand years, and when Englishmen first gained consciousness that their own language was worthy of study. It has been pointed out by Professor Kittredge,¹ that this new interest in the study of the vernacular was a part of the great intellectual movement which we call the Renaissance, and which was an awakening to national as well as to individual consciousness. The pioneer grammarians of English, following Aristotle and Quintilian, conceived of grammar as the art of speaking and writing the language with correctness and propriety. Many of the early writers on English, for example Sir Thomas Smith, author of the dialogue *De recta et emendata linguæ Anglicæ scriptione* (1568), John Hart (author of *An Orthographie*, etc., 1569), and William Bullokar (author of *Bullokar's Booke at Large for the Amendment of Orthographie for English Speech*, 1580), were largely concerned with improving the extremely varied spelling of the time, and

¹"Some Landmarks in the History of English Grammars"; Ginn & Company's *Text-Book Bulletin*, November, 1896, pp. 1-14.

their books are now interesting chiefly for the light they throw on the pronunciation of the age of Elizabeth.

304. The first grammars of English, however, in the modern sense of the term, did not appear until the seventeenth century. Richard Mulcaster, one of the most celebrated of Elizabethan schoolmasters, who in his *Elementarie* (1582) boldly championed the cause of teaching Englishmen to use their own language well, promised to write a grammar, but never fulfilled his promise. The first important grammar of English, called *Logonomia Anglica*, was published by Alexander Gill in 1619. It was written in Latin, and followed slavishly the plan of Latin grammar. As in Latin, nouns were declined in six cases. For English words Gill used an alphabet of forty characters, and attempted to reproduce exactly the pronunciation of his own class.

305. Ben Jonson wrote a large English grammar, which was destroyed in the fire that consumed his library. The grammar that bears his name, published posthumously in 1640, was apparently a brief rough draft of the larger work, and was declared to have been made, "for the benefit of all strangers, out of his observation of the English language, now spoken and in use." He insisted on the importance of the spoken word; "Grammar," he declared, "is the art of true and well-speaking a language; the writing is but an accident." With great courage he declared that "*Prosody*, and *orthography*, are not parts of *grammar*, but diffused like the blood and spirits through the whole." Of nouns he distinguished six genders: masculine; feminine; neuter (comprising all inanimate things except ships); epicene, or promiscuous, in which we cannot easily distinguish; doubtful or common (either masculine or feminine, as *cousin*, *servant*); and "common of three," as adjectives. There were four conjugations of verbs: 1. *love, say, gape, make*, and the like; 2. *shake, am, give, win, feed, seethe, come*, etc.—about 120 in all, which "in variation are so divers and uncertain, that they need much the stamp of some good *logic* to beat them into proportion"; 3. *slay, bite, lie, fall, hold*, etc.; 4. *stand, can, hear, feel, teach, dare, may*, etc. There are nine chapters on syntax, concisely and sensibly written.

306. The first grammarian to abandon the Latin categories was a distinguished mathematician, Dr. John Wallis, whose

Grammatica linguæ Anglicæ appeared in 1653. Far from declining the noun in six cases, he declared that English nouns have no case, and classed the genitive as an adjective. Wallis was probably the first to distinguish between the functions of *shall* and *will* as used in the future tenses.

307. The first half of the eighteenth century produced few grammars except some adaptations of Wallis. In 1751 James Harris, in his *Hermes, or A Philosophical Inquiry concerning Language and Universal Grammar*, sought to determine the relation of the various grammatical categories to orderly thought. For its day this book shows considerable independence of treatment. "It enforced, by precept and example," says Professor Kittredge, "the difference between the genius of one language and that of another, and must be credited with no little influence in emancipating English grammarians from a slavish adherence to Latin."

308. A work of special interest to Americans, as the first American grammar devoted exclusively to English, is Noah Webster's *Plain and Comprehensive Grammar* (1784), which was much used. In 1807 appeared his *Philosophical and Practical Grammar of the English Language*, in which he made a praiseworthy attempt to explain the phenomena of the language historically. Of course many of his etymologies now seem absurdly wide of the mark; but Webster must be considered, for his day, as a vigorous and courageous philologist, remarkably free from prejudice and slavish adherence to Latin models. It is worth noting, by way of contrast, that as late as 1796 Thomas Coar's *Grammar* (published in London) still enumerated six cases:

<i>Nominative</i>	a house
<i>Genitive</i>	of a house
<i>Dative</i>	to a house
<i>Accusative</i>	a house
<i>Vocative</i>	O house!
<i>Ablative</i>	with a house

309. Webster's grammars were in their turn superseded by those of Lindley Murray, that terror of our youthful forefathers. Born in Pennsylvania in 1745, he practiced law in New York, made a fortune in the Revolution, and in 1784 went to England,

where he lived until 1826. At York in 1795 he published his *English Grammar*, which in 1816 he enlarged to two volumes. The *Abridgement* (1818) went through more than a hundred and twenty editions. Murray was not especially original; he owed much to the eighteenth century grammarians Lowth and Priestley. But he attempted to simplify grammatical rules and adapt them for memorizing, while he gave much attention to syntax and laid great stress on elaborate parsing. That he did not succeed, however, in making grammar easy and attractive is shown by the remark of one of his friends, that "of all contrivances invented for puzzling the brains of the young, Lindley Murray's grammar is the worst."

310. Then came, in 1823, the *English Grammar in Familiar Lectures* of Samuel Kirkham, which offered some improvements. One of these was the immediate application of rules, as fast as they were learned, to actual words and sentences. Another was a "systematick order of parsing," in which every word was *fully* explained as the pupil proceeded. Murray had given 160 pages of etymology and rules of syntax before beginning to put this material to practical use; Kirkham (we cite the tenth edition) begins parsing on page 46. The order of parsing is highly elaborate:

"*The order of parsing* a NOUN, is—a noun, and why?—common, proper, or collective, and why? gender, and why?—person, and why?—number, and why?—case, and why?—RULE:—decline it.

"*The order of parsing* a VERB, is—a verb, and why?—active, passive, or neuter, and why?—if *active*, transitive or intransitive, and why?—if *passive*—how is it formed?—regular, irregular, or defective, and why?—mood, and why?—tense, and why?—person and number, and why?—with what does it agree?—RULE:—conjugate it."

To parse "John's hand trembles" by this plan requires thirty-three lines. To parse "Birds repose," etc., requires eighteen lines.

Kirkham's volume is full of pleasant encouragement to the jaded and disconsolate student. Towards the end of Lecture V we find the following:

"When you shall have studied this lecture attentively, you may proceed and parse the following exercises, containing five parts of speech. If, in analysing these examples, you find any words which you can not parse correctly and *systematically* by

referring to your Compend for definitions and rules, you will please to turn back and read over again the whole *five* lectures. You must exercise a little patience, and, for your encouragement, permit me to remind you, that when you shall have acquired a thorough knowledge of these five parts of speech, only *five* more will remain for you to learn. Be ambitious to excel. Be thorough in your investigations. Give your reasoning powers free scope. By studying these lectures with attention, you will acquire more grammatical knowledge in *three* months, than is commonly obtained in *two* years."

311. Of Kirkham's grammar at least 110 editions were published. It gave place in time to numerous other grammars, of which we can mention only two. Gould Brown began his literary work as a grammarian with his *First Lines of English Grammar* (1823). His *Institutes*, a larger work, appeared in 1825, and his formidable *Grammar of English Grammars* in 1851. The last named work contains about 1070 pages, and includes much material still of value to the scientific grammarian. His bibliography (second edition, 1857) enumerates 463 grammars. The other author, Samuel Stillman Greene, deserves distinction because of the stress he laid upon the sentence. Before his time grammarians had been concerned mainly with words, and had been content with a dreary and fruitless routine of parsing. Greene's *Analysis of Sentences* (1846) pointed out the importance of studying words in their natural groups of phrases, clauses, and sentences. "The pupil," he declared, "who learns to determine the elements of a sentence must therefore learn the force of these combinations before he separates them into single words which compose them. This advantage is wholly lost in the ordinary method of parsing."

Another commendable feature of Greene's book was the omission of exercises in false syntax—a feature of most of the grammars of the previous eighty years, and one which Murray had defended on the ground "that a proper selection of faulty composition is more instructive to the young grammarian, than any rules and examples of propriety that can be given." For such exercises Greene substituted numerous exercises in the expansion, contraction, and analysis of good sentences. Since his time the use of false syntax as class-room material has steadily declined, until it has now almost entirely disappeared.

312. The grammars of the last quarter of a century have been somewhat affected, and the grammars of the immediate future are likely to be much affected, by the results of the wide-spread study of Anglo-Saxon, or Old English, a study which in most of our colleges has had its beginning within the last thirty or thirty-five years. This study has served to emphasize the long and natural course of development which English has had, and has thrown light on many idioms which can be explained only on historical grounds. Probably it is in large measure due to this wider and fuller knowledge of Old and Middle English that the once generally recognized "potential mood" has nearly disappeared from our grammars. It has neither a logical nor a historical excuse for existence. When it becomes possible, as it should be, for every high school student to take a course in Old English, the high school review of English grammar in connection with it will, in proper hands, become as interesting as the study of any other science.

313. The thought of to-day regarding the study of grammar may be stated in the following propositions:

a. Grammar is now both theoretically and practically conceived to be, not the art of correct speech, but the science underlying the art.

b. Orthography and prosody are no longer regarded as parts of the science of grammar, which is now limited to the forms of words and the syntax of words, phrases, and clauses. This view, as we have seen, was Ben Jonson's, but it did not prevail with his successors. ✓

c. The study of grammar is of use in that it has a direct bearing on the acquisition and use of good English, and that it helps to discipline the reasoning powers.

d. Since the analysis of a sentence is the explanation of its meaning in grammatical terminology, the proper study of grammar has great value as an aid to the formation of habits of exact interpretation of thought.

e. The number of grammatical rules to be learned has been greatly diminished, and greater stress is now laid on making

the few remaining rules absolutely clear and easy to comprehend.

f. The correction of errors in English is now limited to such as appear in the written and spoken language of the pupils. Bad English is to be driven out by good English.

g. The modern notion of teaching English grammar is not to try to make the English language conform to the grammar of Latin or any other language, but rather to examine English for itself, allowing it the right to its own customs and terminology and its own rules of syntax.

MODERN METHODS

314. The method employed in teaching English grammar should so present the facts as to make the student intelligent about this subject, and at the same time to give him, through this material, practice in a valuable kind of mental exercise. The best method known at the present time for presenting scientific knowledge to the minds of children is the "inductive method"—that is, the method that requires the child to reason from the particular to the general, from the example to the rule or the definition. For examples of grammar lessons constructed on this plan, see the *ELEMENTARY GRAMMAR* of this Series. A large part of the grammatical material there studied is presented inductively. The form of the lessons may be well seen in the sections on complements, indirect objects, adverbial nouns, forms of the personal pronoun, forms of the verb, etc. By this method the child learns the linguistic facts in the clearest, most vital manner; at the same time he exercises his mind in the practice of inductive reasoning, on which we are so largely dependent in general and practical life, as well as in all scientific study.

315. A beginner must, of course, content himself with the study of general principles and ordinary constructions. He is confined to the explanation of phrases that he can analyze through analysis of the thought the phrase or sentence expresses (see the introductory chapter, Section 10). To an advanced student, the definition or rule is only a point of departure, from which he travels into the land of idiomatic language, where he will find all sorts of combinations and constructions undreamed of in rules and definitions. Illustrations of this statement will be

found in every chapter of this book; perhaps the chapter on Adverbs will furnish as interesting examples as any. The advanced student needs to feel strongly the vitality and flexibility of language, and his attitude toward it should be that of an observer, not that of a judge. The advanced student needs to realize, too, how important the use of historical and comparative grammar is in the explanation of difficult or idiomatic phrases. See the introductory chapter of this book (Section 8), and the many historical explanations of idioms and phrases that cannot be made clear by ordinary analysis, i. e., by an explanation, in grammatical terms, of their meaning.

316. While the English language should be, in the study of English grammar, considered chiefly for itself, it need not and should not be dissociated from related languages, in so far as their constructions are identical. All of the Indo-European tongues, starting from a common parent-speech, have common features. Forms and constructions common to two or more languages should be recognized, where this is practicable, as common by the nomenclature of the grammars of the respective tongues.¹ This, modern English grammar tries to do. Such terms as "indirect object," "strong" and "weak" verbs, and others introduced into English grammar in recent years from the grammars of other tongues of the same group or family, are intended to make all our language studies mutually helpful.

THE USE OF SENTENCES IN A GRAMMAR CLASS

317. When one is asked to explain grammatically an isolated word, he will usually, if he is wise, decline to express an opinion till he has heard the word used in a sentence. "Is *turn* a transitive or an intransitive verb?" That depends entirely on what the word means.

1. Then the lady *turned*.
2. She *turned* pale.
3. She *turned* the picture.
4. The heat *turned* the milk sour.

¹ See the *Report* of the Joint Committee on Grammatical Nomenclature appointed by the National Education Association, the Modern Language Association of America, and the American Philological Association. The University of Chicago Press, July, 1913. This report was endorsed by a corresponding committee of the National Council of Teachers of English.

The grammatical construction, it will be seen, changes with the meaning. Most English words have more than one meaning, and the meaning intended by the questioner must be made clear by definition or example before the question can be fairly answered.

318. Even detached sentences, as well as isolated words, are often ambiguous, and therefore unsuitable for analysis. The ideal study of grammar would be made from a paragraph or a long selection; unfortunately such study is not always practicable. We are generally obliged to use detached sentences because we wish to concentrate the attention on one construction at a time. When, however, the sentence is ambiguous or obscure, a context should be supplied for it by the student, and it should then be analyzed to suit the context.

For example, the sentence

Call me the chief of the harem guard

is susceptible of two interpretations:

a. I am a sultan. I desire to see one of my captains. I turn to a servant and say, "Call me the chief of my harem guard"; that is, tell him to come to me. Here *me* is the indirect object and *chief* the direct object of the verb *call*.

b. I am a captain in the sultan's army. I meet a stranger who does not know my name or rank. He asks, "What shall I call you?" I reply, "Call me the chief of the harem guard." Here *me* is the direct object and *chief* the objective complement after a verb of "naming."

The question which is the better of the two interpretations can be definitely settled by finding the sentence in its original context. In this case *a* certainly seems the more natural.

319. A similar method is often useful in showing the difference between two constructions easily confused. Many students find it difficult to distinguish between the objective complement and a noun in apposition with the object.

a. I have a small brother. A lady asks me, "What did your mother name your little brother?" I reply, "She named my

brother John." *John* must be a complement of the verb, for the question is not answered at all without it; the statement I wish to make is not made without the noun *John*. It is the complement of the verb *name* and relates to its object *brother*; it is, therefore, an objective complement.

b. A lady asks me, "Is Miss A. a great friend of your family?" "Oh, yes," I assure her; and by way of proof or illustration I add, "She named my brother, John." Here *John* is not a complement, for the proof desired is furnished by the statement, "She named my brother." *John* is added to tell which brother; it is appositive to the noun *brother*. The punctuation of the sentence, depending on the grammatical structure and guiding to the meaning, should always be considered.

c. I may say to the lady (b), "She named my brother John," using *brother* as a title for *John*. *John* is, then, the main word in the object, and *brother* is a noun adherent to it.

The teacher who is alive to the real value of the study of grammar as an aid to the exact interpretation of thought will seize every opportunity for giving the students practice in the distinction of fine shades of meaning.

320. One consideration is to be kept always in mind. All devices for working out constructions are to be based on and to concentrate the attention on a fuller explanation of the *meaning* of the sentence. Suppose the question is, "What does *days* express and what does it modify in "Some *days* later we started?" Begin your study with the basis of the sentence, the subject and the predicate, *we started*. "When?" "Later." *Later* is an adverb of time modifying the verb. "How much later?" "Some days later." *Days* is an adverbial noun modifying *later*, and, after being modified by *some*, expressing length of time. Much of the teacher's most useful work in the grammar class is done in questioning the student in such a way as to lead him to see the finest shades of meaning in the sentences he is analyzing.

321. For a second reason, equally vital, a large and carefully selected body of sentences should be accessible to the grammar class. Nearly every definition in our grammatical science is

incomplete or otherwise imperfect. It is impossible to make perfect definitions for a living, growing organism like language; what is true of a word or a construction to-day may in another generation be untrue; for meaning and usage are in a state of constant change. We are obliged, therefore, to satisfy ourselves with general statements as to the functions of the parts of speech and the structure of sentences, and to observe the ways in which words freely extend themselves into new combinations and significances. Far from being a misfortune, this necessity is an advantage; for the student, unable to work from rule, must explain the individual case set before him—he must use his judgment constantly. The text of this book will help him to an explanation of ordinary constructions; but no text of practical size can exhaust the grammar of English, and the student must therefore be prepared to vary his statement about a construction to fit the example in hand.

It is better, therefore, that the recitation should consist not of repetition of the material in the text, but of discussion of individual sentences, the text being used for reference and explained by the teacher as he finds explanation necessary or as it is demanded by the students.

APPENDIX A

SELECTIONS FOR PARSING AND ANALYSIS

1. When I am in a serious humour, I very often walk by myself in Westminster Abbey; where the gloominess of the place, and the use to which it is applied, with the solemnity of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable. I yesterday passed a whole afternoon in the churchyard, the cloisters, and the church, amusing myself with the tombstones and inscriptions that I met with in those several regions of the dead. Most of them recorded nothing else of the buried person, but that he was born upon one day, and died upon another: the whole history of his life being comprehended in those two circumstances, that are common to all mankind. I could not but look upon these registers of existence, whether of brass or marble, as a kind of satire upon the departed persons; who had left no other memorial of them but that they were born and that they died. They put me in mind of several persons mentioned in the battles of heroic poems, who have sounding names given them, for no other reason but that they may be killed, and are celebrated for nothing but being knocked on the head. . . . The life of these men is finely described in holy writ by "the path of an arrow," which is immediately closed up and lost.—ADDISON, *Thoughts in Westminster Abbey*.

2. My gentleness and good behaviour had gained so far on the Emperor and his court, and indeed upon the army and people in general, that I began to conceive hopes of getting my liberty in a short time. I took all possible methods to cultivate this favourable disposition. The natives came by degrees to be less apprehensive of any danger from me. I would sometimes lie down, and let five or six of them dance on my hand. And at last the boys and girls would venture to come and play at hide and seek in my hair. I had now made a good progress in understanding and speaking their language. The Emperor had a mind one day to entertain me with several of the country shows, wherein they exceed all nations I have known, both for dexterity and magnificence. I was diverted with none so much as that of the rope-dancers, performed upon a slender white thread, extended about two feet, and twelve inches from the ground. Upon which I shall desire liberty, with the reader's patience, to enlarge a little.

This diversion is only practised by those persons who are candidates for great employments, and high favour, at court. They are trained in this art from their youth, and are not always of noble birth, or liberal education. When a great office is vacant, either by death or disgrace (which often happens), five or six of these candidates petition the Emperor to entertain his Majesty and the court with a dance on the rope, and whoever jumps the highest without falling, succeeds in the office. Very often the chief ministers themselves are commanded to show their skill, and to convince the Emperor that they have not lost their faculty. Flimnap, the Treasurer, is allowed to cut a caper on the straight rope, at least an inch higher than any other lord in the whole empire. I have seen him do the summerset several times together upon a trencher fixed on the rope, which is no thicker than a common pack-thread in England. My friend Reldresal, principal Secretary for Private Affairs, is, in my opinion, if I am not partial, the second after the Treasurer; the rest of the great officers are much upon a par.—SWIFT, *Gulliver's Travels*, A Voyage to Lilliput.

3. The houses were not numbered; there would indeed have been little advantage in numbering them, for of the coachmen, chairmen, porters, and errand boys of London a very small portion could read. It was necessary to use marks which the most ignorant could understand. The shops were therefore distinguished by painted signs, which gave a gay and grotesque aspect to the streets. . . .

When the evening closed in, the difficulty and danger of walking about London became serious indeed. The garret windows were opened, and pails were emptied, with little regard to those who were passing below. Falls, bruises, and broken bones were of constant occurrence; for, till the last year of the reign of Charles the Second, most of the streets were left in profound darkness. Thieves and robbers plied their trades with impunity; yet they were hardly so terrible to peaceable citizens as another class of ruffians. It was a favorite amusement of dissolute young gentlemen to swagger by night about the town, breaking windows, upsetting sedans, beating quiet men, and offering rude caresses to pretty women.—MACAULAY, *History of England* i. 281-82.

4. I remember L[amb] at school; and can well recollect that he had some peculiar advantages, which I and others of his schoolfellows had not. His friends lived in town, and were near at hand; and he had the privilege of going to see them, almost as often as he wished, through some invidious distinction, which was denied to us. The present worthy sub-treasurer to the Inner Temple can explain how that happened. He had his tea and hot rolls in a morning, while we were battenning upon our quarter of a penny loaf—our *crug*—moistened with attenuated small beer, in wooden piggins, smacking of the pitched leathern jack it was poured from. Our Monday's milk porritch, blue and tasteless, and the pease soup of Saturday, coarse and choking,

were enriched for him with a slice of "extraordinary bread and butter," from the hot-loaf of the Temple. The Wednesday's mess of millet, somewhat less repugnant—we had three banyan to four meat days in the week—was endeared to his palate with a lump of double-refined, and a smack of ginger (to make it go down the more glibly) or the fragrant cinnamon. In lieu of our *half-pickled* Sundays, or *quite fresh* boiled beef on Thursdays (strong as *caro equina* ["horse flesh"]), with detestable marigolds floating in the pail to poison the broth—our scanty mutton crags on Fridays—and rather more savoury, but grudging, portions of the same flesh, rotten-roasted or rare, on the Tuesdays (the only dish which excited our appetites, and disappointed our stomachs, in almost equal proportion)—he had his hot plate of roast veal, or the more tempting griskin (exotics unknown to our palates), cooked in the paternal kitchen (a great thing), and brought him daily by his maid or aunt! I remember the good old relative (in whom love forbade pride) squatting down upon some odd stone in a by-nook of the cloisters, disclosing the viands (of higher regale than those cates which the ravens ministered to the Tishbite); and the contending passions of L. at the unfolding. There was love for the bringer; shame for the thing brought, and the manner of its bringing; sympathy for those who were too many to share in it; and, at top of all, hunger (eldest, strongest of the passions!) predominant, breaking down the stony fences of shame, and awkwardness, and a troubling over-consciousness.—LAMB, *Essays of Elia*, Christ's Hospital Five and Thirty Years Ago.

Fox How: July 6, 1839.

5. As I believe that the English universities are the best place in the world for those who can profit by them, so I think for the idle and self-indulging they are about the very worst, and I would far rather send a boy to Van Diemen's Land, where he must work for his bread, than send him to Oxford to live in luxury, without any desire in his mind to avail himself of his advantages. Childishness in boys, even of good abilities, seems to me to be a growing fault, and I do not know to what to ascribe it, except to the great number of exciting books of amusement, like *Pickwick* and *Nickleby*, *Beniley's Magazine*, etc., etc. These completely satisfy all the intellectual appetite of a boy, which is rarely very voracious, and leave him totally palled, not only for his regular work, which I could well excuse in comparison, but for good literature of all sorts, even for History and for Poetry.

I went up to Oxford to the Commemoration, for the first time for twenty-one years; to see Wordsworth and Bunsen receive their degrees; and to me, remembering how old Coleridge inoculated a little knot of us with the love of Wordsworth, when his name was in general a by-word, it was striking to witness the thunders of applause, repeated over and over again, with which he was greeted in the Theatre

by Undergraduates and Masters of Arts alike.—THOMAS ARNOLD, *Letter to the Rev. G. Cornish*.

6. As Dante, the Italian man, was sent into our world to embody musically the Religion of the Middle Ages, the Religion of our Modern Europe, its Inner Life; so Shakespeare, we may say, embodies for us the Outer Life of our Europe as developed then, its chivalries, courtesies, humours, ambitions, what practical way of thinking, acting, looking at the world, men then had. As in Homer we may still construe Old Greece; so in Shakespeare and Dante, after thousands of years, what our modern Europe was, in Faith and Practice, will still be legible. Dante has given us the Faith or soul; Shakespeare, in a not less noble way, has given us the Practice or body. This latter also we were to have; a man was sent for it, the man Shakespeare. Just when that chivalry way of life had reached its last finish, and was on the point of breaking down into slow or swift dissolution, as we now see it everywhere, this other sovereign Poet, with his seeing eye, with his perennial singing voice, was sent to take note of it, to give long-enduring record of it. Two fit men: Dante, deep, fierce as the central fire of the world; Shakespeare, wide, placid, far-seeing, as the Sun, the upper light of the world. Italy produced the one world-voice; we English had the honour of producing the other.—CARLYLE, *Heroes and Hero-Worship* iii.

7. I think you may like to know something of his person and character. He had an excellent constitution of body, was of middle stature, but well set, and very strong; he was ingenious, could draw prettily, was skilled a little in music, and had a clear pleasing voice, so that when he played psalm tunes on his violin and sung withal, as he sometimes did in an evening after the business of the day was over, it was extremely agreeable to hear. He had a mechanical genius too, and, on occasion, was very handy in the use of other tradesmen's tools; but his great excellence lay in a sound understanding and solid judgment in prudential matters, both in private and public affairs. In the latter, indeed, he was never employed, the numerous family he had to educate and the straitness of his circumstances keeping him close to his trade; but I remember well his being frequently visited by leading people, who consulted him for his opinion in affairs of the town or of the church he belonged to, and showed a good deal of respect for his judgment and advice: he was also much consulted by private persons about their affairs when any difficulty occurred, and frequently chosen an arbitrator between contending parties. At his table he liked to have, as often as he could, some sensible friend or neighbour to converse with, and always took care to start some ingenious or useful topic for discourse, which might tend to improve the minds of his children. By this means he turned our attention to what was good, just, and prudent in the conduct of life; and little or no notice was ever taken of what related to the victuals on the table,

whether it was well or ill dressed, in or out of season, of good or bad flavor, preferable or inferior to this or that other thing of the kind, so that I was brought up in such a perfect inattention to those matters as to be quite indifferent what kind of food was set before me, and so unobservant of it that to this day if I am asked I can scarce tell a few hours after dinner what I dined upon. This has been a convenience to me in traveling, where my companions have been sometimes very unhappy for want of a suitable gratification of their more delicate, because better instructed, tastes and appetites.—BENJAMIN FRANKLIN, *Autobiography*.

8. To impoverish the colonies in general, and in particular to arrest the noble course of their marine enterprises, would be a more easy task. I freely confess it. We have shown a disposition to a system of this kind,—a disposition even to continue the restraint after the offence, looking on ourselves as rivals to our colonies, and persuaded that of course we must gain all that they shall lose. Much mischief we may certainly do. The power inadequate to all other things is often more than sufficient for this. I do not look on the direct and immediate power of the colonies to resist our violence as very formidable. In this, however, I may be mistaken. But when I consider that we have colonies for no purpose but to be serviceable to us, it seems to my poor understanding a little preposterous to make them unserviceable in order to keep them obedient. It is, in truth, nothing more than the old and, as I thought, exploded problem of tyranny which proposes to beggar its subjects into submission. But remember, when you have completed your system of impoverishment, that Nature still proceeds in her ordinary course; that discontent will increase misery; and that there are critical moments in the fortune of all states, when they who are too weak to contribute to your prosperity may be strong enough to complete your ruin.—BURKE, *Speech on Conciliation with America*.

9. The society whose organ I am was formed for the purpose of rearing some honorable and durable monument to the memory of the early friends of American Independence. They have thought that for this object no time could be more propitious than the present prosperous and peaceful period; that no place could claim preference over this memorable spot; and that no day could be more auspicious to the undertaking, than the anniversary of the battle which was here fought. The foundation of that monument we have now laid. With solemnities suited to the occasion, with prayers to Almighty God for his blessing, and in the midst of this cloud of witnesses, we have begun the work. We trust it will be prosecuted, and that, springing from a broad foundation, rising high in massive solidity and unadorned grandeur, it may remain as long as Heaven permits the works of man to last, a fit emblem both of the events in memory of which it is raised, and of the gratitude of those who have reared it.

We know, indeed, that the record of illustrious actions is most safely deposited in the universal remembrance of mankind. We know that if we could cause this structure to ascend, not only till it reached the skies, but till it pierced them, its broad surfaces could still contain but part of that which, in an age of knowledge, hath already been spread over the earth, and which history charges itself with making known to all future times. We know that no inscription on entablatures less broad than the earth itself can carry information of the events we commemorate where it has not already gone; and that no structure which shall not outlive the duration of letters and knowledge among men can prolong the memorial. But our object is, by this edifice, to show our own deep sense of the value and importance of the achievements of our ancestors; and, by presenting this work of gratitude to the eye, to keep alive similar sentiments, and to foster a constant regard for the principles of the Revolution. Human beings are composed, not of reason only, but of imagination also, and sentiment; and that is neither wasted nor misapplied which is appropriated to the purpose of giving right direction to sentiments and opening proper springs of feeling in the heart. Let it not be supposed that our object is to perpetuate national hostility, or even to cherish a mere military spirit. It is higher, purer, nobler. We consecrate our work to the spirit of national independence, and we wish that the light of peace may rest upon it for ever. We rear a memorial of our conviction of that unmeasured benefit which has been conferred on our own land, and of the happy influences, which have been produced, by the same events, on the general interests of mankind. We come, as Americans, to mark a spot which must for ever be dear to us and our posterity. We wish that whosoever, in all coming time, shall turn his eye hither, may behold that the place is not undistinguished where the first great battle of the Revolution was fought. We wish that this structure may proclaim the magnitude and importance of that event to every class and every age. We wish that infancy may learn the purpose of its erection from maternal lips, and that weary and withered age may behold it, and be solaced by the recollections which it suggests. We wish that labor may look up here, and be proud, in the midst of its toil. We wish that, in those days of disaster, which, as they come upon all nations, must be expected to come upon us also, desponding patriotism may turn its eyes hitherward, and be assured that the foundations of our national power are still strong. We wish that this column, rising towards heaven among the pointed spires of so many temples dedicated to God, may contribute also to produce, in all minds, a pious feeling of dependence and gratitude. We wish, finally, that the last object on the sight of him who leaves his native shore, and the first to gladden his who revisits it, may be something which shall remind him of the liberty and the glory of his country. Let it rise! let it rise, till it meet the sun in his coming; let the earliest

light of the morning gild it, and parting day linger and play on its summit.—WEBSTER, *First Bunker Hill Oration*.

10. I have seen manners that make a similar impression with personal beauty; that give the like exhilaration, and refine us like that; and, in memorable experiences, they are suddenly better than beauty, and make that superfluous and ugly. But they must be marked by fine perception, the acquaintance with real beauty. They must always show self-control: you shall not be facile, apologetic, or leaky, but king over your word; and every gesture and action shall indicate power at rest. Then they must be inspired by the good heart. There is no beautifier of complexion, or form, or behavior, like the wish to scatter joy and not pain around us. 'Tis good to give a stranger a meal, or a night's lodging. 'Tis better to be hospitable to his good meaning and thought, and give courage to a companion. We must be as courteous to a man as we are to a picture, which we are willing to give the advantage of a good light. Special precepts are not to be thought of: the talent of well-doing contains them all. Every hour will show a duty as paramount as that of my whim just now; and yet I will write it,—that there is one topic peremptorily forbidden to all well-bred, to all rational mortals, namely, their distempers. If you have not slept, or if you have slept, if you have headache, or sciatica, or leprosy, or thunderstroke, I beseech you, by all angels, to hold your peace, and not pollute the morning, to which all the house-mates bring serene and pleasant thoughts, by corruption and groans. Come out of the azure. Love the day. Do not leave the sky out of your landscape. The oldest and the most deserving person should come very modestly into any newly awaked company, respecting the divine communications out of which all must be presumed to have newly come. An old man, who added an elevating culture to a large experience of life, said to me: "When you come into the room, I think I will study how to make humanity beautiful to you."—EMERSON, *Behavior*.

11. There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better for worse as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given him to till. The power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. Not for nothing one face, one character, one fact makes much impression on him, and another none. This sculpture in the memory is not without preëstablished harmony. The eye was placed where one ray should fall, that it might testify of that particular ray. We but half express ourselves, and are ashamed of that divine idea which each of us represents. It may be safely trusted as proportionate and of good issues, so it be faithfully imparted, but God will

not have his work made manifest by cowards. A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise shall give him no peace. It is a deliverance which does not deliver. In the attempt his genius deserts him; no muse befriends; no invention, no hope.

Trust thyself: every heart vibrates to that iron string. Accept the place the divine providence has found for you, the society of your contemporaries, the connection of events. Great men have always done so, and confided themselves childlike to the genius of their age, betraying their perception that the absolutely trustworthy was seated at their heart, working through their hands, predominating in all their being. And we are now men, and must accept in the highest mind the same transcendent destiny; and not minors and invalids in a protected corner, not cowards fleeing before a revolution, but guides, redeemers, and benefactors, obeying the Almighty effort, and advancing on Chaos and the Dark.—EMERSON, *Self-Reliance*.

12. Abou Ben Adhem (may his tribe increase!)

Awoke one night from a deep dream of peace,
And saw within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel, writing in a book of gold;
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And with a look made of all sweet accord,
Answer'd, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low,
But cheerly still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."
The angel wrote and vanished. The next night
It came again, with a great wakening light,
And show'd the names whom love of God had bless'd,
And, lo! Ben Adhem's name led all the rest.

—LEIGH HUNT.

13. She ceased; her father promised; whereupon
She grew so cheerful that they deemed her death
Was rather in the fantasy than the blood.
But ten slow mornings past, and on the eleventh
Her father laid the letter in her hand,
And closed the hand upon it, and she died.
So that day there was dole in Astolat.
But when the next sun brake from underground,
Then, those two brethren slowly with bent brows
Accompanying, the sad chariot-bier
Past like a shadow thro' the field, that shone

Full-summer, to that stream whereon the barge,
 Pall'd all its length in blackest samite, lay.
 There sat the life-long creature of the house,
 Loyal, the dumb old servitor, on deck,
 Winking his eyes, and twisted all his face.
 So those two brethren from the chariot took
 And on the black decks laid her in her bed,
 Set in her hand a lily, o'er her hung
 The silken case with braided blazonings,
 And kissed her quiet brows, and, saying to her,
 "Sister, farewell forever," and again,
 "Farewell, sweet sister," parted all in tears.

—TENNYSON, *Lancelot and Elaine* 1123-45.

14. In a crack near a cupboard, filled with good things, there once lived a young mouse with her mother. One day the little mouse, who had been wandering about by herself,—a common custom with her—came running hastily back; her face and tail proclaiming unusual delight.

"Dear mother," cried she, "it seems certain that the people here are very fond of us, for they have built us a house that will give us everything we need. They have made it square, and just of the right size: the floor is wooden, and so are the sides; but there are windows to let the light in, and bars to keep out those monstrous striped animals that you call cats. Besides, just inside the cottage, close to the door, there is a piece of toasted cheese. As soon as I perceived it, the delicious smell attracting me, I was on the point of rushing in to taste it; but I thought it my duty to come and bring you word first."

"My dear daughter," replied the old mouse, "it is most fortunate that you did not enter that trap (for it was a trap) which you thought a cottage. If you had entered, you would have been taught by your death a lesson that you have now learned very cheaply. When young mice grow old, they find that many things that seemed made for them were made for quite a different purpose—a truth that, I trust, you will never forget."—Quoted from ABBOTT, *How to Parse*.

15. When I meet the engine with its train of cars moving off with planetary motion,—or, rather, like a comet, for the beholder knows not if with that velocity and with that direction it will ever revisit this system, since its orbit does not look like a returning curve,—with its steam cloud like a banner streaming behind in golden and silver wreaths, like many a downy cloud which I have seen, high in the heavens, unfolding its masses to the light,—as if this travelling demi-god, this cloud-compeller, would ere long take the sunset sky for the livery of his train; when I hear the iron horse make the hills echo with his snort like thunder, shaking the earth with his feet, and breathing fire and smoke from his nostrils (what kind of winged horse

or fiery dragon they will put into the new Mythology I don't know), it seems as if the earth had got a race now worthy to inhabit it. If all were as it seems, and men made the elements their servants for noble ends! If the cloud that hangs over the engine were the perspiration of heroic deeds, or as beneficent as that which floats over the farmer's fields, then the elements and Nature herself would cheerfully accompany men on their errands and be their escort.

I watch the passage of the morning cars with the same feeling that I do the rising of the sun, which is hardly more regular. Their train of clouds stretching far behind and rising higher and higher, going to heaven while the cars are going to Boston, conceals the sun for a minute and casts my distant field into the shade, a celestial train beside which the petty train of cars which hugs the earth is but the barb of the spear. The stabler of the iron horse was up early this winter morning by the light of the stars amid the mountains, to fodder and harness his steed. Fire, too, was awakened thus early to put the vital heat in him and get him off. If the enterprise were as innocent as it is early! If the snow lies deep, they strap on his snow-shoes, and with the giant plough, plough a furrow from the mountains to the sea-board, in which the cars, like a following drill-barrow, sprinkle all the restless men and floating merchandise in the country for seed. All day the fire-steed flies over the country, stopping only that his master may rest, and I am awakened by his tramp and defiant snort at midnight, when in some remote glen in the woods he fronts the elements incased in ice and snow; and he will reach his stall only with the morning star, to start once more on his travels without rest or slumber. Or perchance, at evening, I hear him in his stable blowing off the superfluous energy of the day, that he may calm his nerves and cool his liver and brain for a few hours of iron slumber. If the enterprise were as heroic and commanding as it is protracted and unwearyed!—THOREAU, *Walden* iv.

16. Mr. President, I have thus stated the reasons of my dissent to the doctrines which have been advanced and maintained. I am conscious of having detained you and the Senate much too long. I was drawn into the debate with no previous deliberation, such as is suited to the discussion of so grave and important a subject. But it is a subject of which my heart is full, and I have not been willing to suppress the utterance of its spontaneous sentiments. I cannot, even now, persuade myself to relinquish it, without expressing once more my deep conviction that, since it respects nothing less than the Union of the States, it is of most vital and essential importance to the public happiness. I profess, Sir, in my career hitherto, to have kept steadily in view the prosperity and honor of the whole country, and the preservation of our Federal Union. It is to that Union we owe our safety at home, and our consideration and dignity abroad. It is to that Union that we are chiefly indebted for whatever makes us most

proud of our country. That Union we reached only by the discipline of our virtues in the severe school of adversity. It had its origin in the necessities of disordered finance, prostrate commerce, and ruined credit. Under its benign influences, these great interests immediately awoke, as from the dead, and sprang forth with newness of life. Every year of its duration has teemed with fresh proofs of its utility and its blessings; and although our territory has stretched out wider and wider, and our population spread farther and farther, they have not outrun its protection or its benefits. It has been to us all a copious fountain of national, social, and personal happiness.

I have not allowed myself, Sir, to look beyond the Union, to see what might be hidden in the dark recess behind. I have not coolly weighed the chances of preserving liberty when the bonds that unite us together shall be broken asunder. I have not accustomed myself to hang over the precipice of disunion, to see whether, with my short sight, I can fathom the depth of the abyss below; nor could I regard him as a safe counsellor in the affairs of this government whose thoughts should be mainly bent on considering, not how the Union may be best preserved, but how tolerable might be the condition of the people when it should be broken up and destroyed. While the Union lasts, we have high, exciting, gratifying prospects spread out before us, for us and our children. Beyond that I seek not to penetrate the veil. God grant that, in my day, at least, that curtain may not rise! God grant that on my vision never may be opened what lies behind! When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on states dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original lustre, not a stripe erased or polluted, nor a single star obscured, bearing for its motto no such miserable interrogatory as "What is all this worth?" nor those other words of delusion and folly, "Liberty first and union afterwards"; but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart,—*Liberty and Union*, now and for ever, one and inseparable!—WEBSTER, *Reply to Hayne*.

APPENDIX B

SUGGESTIONS FOR WRITTEN LESSONS

In many grammars published in recent years, systems of diagramming, more or less elaborate, have been carefully worked out. Such systems are defended on the following grounds:

- a. The diagram adds interest to the study of grammar; children like to draw diagrams.
- b. Lessons may be written more rapidly in diagram form than in analysis, and may be corrected more easily and quickly.
- c. The diagram is an aid to memory in the analysis of long sentences; it "stakes out" clearly what has been done.
- d. It is a definite form which compels the student to definite thought and expression.

Criticism of any device in teaching is always more or less unsatisfactory. What is a hindrance to one teacher is not infrequently used with success by another. One is loath, therefore, to object too strongly to a device defended by many excellent teachers. There seem, however, to be certain objections to diagramming, *per se*, and these should be carefully weighed by every teacher who considers the use of it in his class.

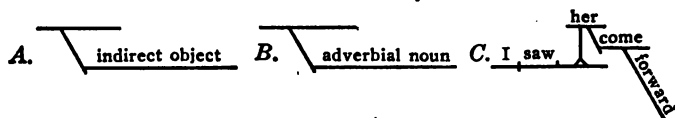
a. The diagram offers great practical difficulties. The teacher often wishes to use sentences for their important bearing on one topic when they contain other constructions not yet studied, or, what is worse still, idioms or other phrases not to be regularly analyzed. Such phrases cannot always be ignored completely, and the sentence, therefore, however desirable for a certain purpose, must be discarded.

b. The diagram hinders the student in the task of acquiring a grammatical vocabulary. In written lessons lines are used instead of names; they divide the attention of the student and distract it from the names with which he should become familiar. The grammatical vocabulary is of infinitely greater importance than the diagram. Most of its terms are universal, belonging to all language-study; and some of its names have passed into general diction. The diagram

is local and ephemeral, and of no importance in itself. If the vocabulary has been carefully and correctly acquired, it is not vague in the child's mind, and to demand its use is "to compel to definite thought and decision."

c. Many constructions are peculiar, idiomatic, and do not lend themselves readily to any arrangement of lines. If it were possible to invent arrangements for them, such a complicated diagram would be impracticable and would defeat its own ends. Students who are slaves to the diagram do not understand this. After they have heard or read a clear explanation of an interesting idiom, they are sure to ask, "How do you diagram it?" putting emphasis on mere form of expression rather than on essential relations. Students accustomed to the diagram almost invariably give it undue prominence in their minds; and many of them actually cannot consider the relations of the parts of the sentence without the use of these lines. It seems hardly wise to teach a child to walk with a crutch when he has two feet that will serve him better, and when the use of the crutch will hinder the exercise and development of the feet.

d. The diagram often gives a positively wrong conception of a construction. In A and B the indirect object and the adverbial noun



are *not* phrases with the preposition "understood." We speak sentences containing them without ever thinking of missing prepositions. Neither is *come* (C) an infinitive phrase with a preposition understood, modifying *her*. Every system of diagramming contains some such false suggestions.

e. The study of grammar is sometimes defended as a study of thought—as "elementary logic." The diagram defeats this purpose of the study—or does its best to do so. The student who is a slave to the diagram, as is the ordinary student who uses it, conceives of sentence relations not logically but in terms of diagram lines.

f. Worst of all, the diagram almost surely prevents the student from realizing language as a living, growing organ of expression. A sentence becomes a thing made to fit rules and definitions. There is no free play of the mind about this group of words that expresses a thought; no adaptation of the explanation to the particular case in hand; no realization of the fact that no two sentences are exactly alike, as no two natural leaves are exactly alike, though those of the

same species answer to the same general description. Diagramming makes no provision for sentence-individuality. The diagram is a strait-jacket into which every sentence must be crowded, no matter how much it may cramp or violate the sentence. It is true that mechanical analysis and parsing are as bad as diagramming. But analysis and parsing are not of necessity mechanical. In the hands of a wise teacher and a well taught student they vary constantly to suit the case under consideration. The discussion of many of the examples cited in this book has shown such study of the individual sentence, and the student has profited little by these discussions if he has not learned to consider, in his later and more independent study, every sentence individually, and to analyze it according to its own meaning.

If, on consideration, these objections to the diagram seem sound, teachers should be content to abandon the interest which the device is said to give the class hour, and to try to create interest in some other phase of the work. However, it will hardly be seriously contended that the children are interested in *grammar* because they like "to do something with their hands"—to draw lines on the board or on paper. Moreover, in view of the positively cramping effect of the use of the diagram, a conscientious teacher will be content to abandon its use as a time-saver, and, if necessary, demand written work less often, at the same time making it more useful and vital. He may be able to discover or invent some other plan for more rapid and easy written work, and some other aid to the memory in the analysis of long sentences—some plan and aid not open to the criticisms that may be made on the diagram. He will certainly throw away mechanical devices of all sorts—of which the diagram is chief—and try to train the judgment and linguistic sense of his students.

In planning for the written lesson, the following principles should be borne in mind: 1. In an advanced class, it is a waste of time to classify every word in the sentence; in general, the relation of clauses and special constructions alone need to be explained. 2. Students will make their work clearer, and thus aid teachers in the correction of their papers, if they write neatly and correctly, concisely and accurately, expressing themselves always in complete sentences and making no comments on their statements except when they are asked by the teacher to do so, or when the construction admits of more than one interpretation. 3. Many abbreviations may be used, all of which must be understood and agreed upon by the whole class.

The following form for a written lesson has been found practical:

QUESTION: Explain the relation and connection of clauses in Emerson's *The Rhodora*, and tell the construction of the italicized words.

In May, when sea-winds pierced our solitudes,
I found the fresh *Rhodora* in the woods,

Spreading its leafless blooms in a damp nook,
To please the desert and the sluggish brook.
 The purple petals, *fallen* in the pool,
 Made the black water with their beauty *gay*;
 Here *might* the redbird *come* his plumes *to cool*,
 And *court* the flower that cheapens his array.
Rhodora! If the sages ask *thee* why
 This charm is wasted on the earth and sky,
 Tell *them, dear*, that if eyes were made for seeing,
 Then Beauty is its own excuse for being:
 Why thou wert there, O rival of the rose!
 I never thought to ask, I never knew:
 But, in my simple ignorance, suppose
 The self-same Power that brought me there brought you.

ANSWER:

I. A. In May I found, etc.

B. When . . . solitudes.

A is the main clause of the sentence. B is, I think, an adjective clause dependent on *May* (since by *when* Emerson means *in which month*), and is joined to it by *when*.

Spreading is a pres. ptc., in appositive adjective construction, modifying *Rhodora*.

To please, an infin. phrase of purpose, depends on *spreading*.

II. A. The purple . . . gay.

B. Here . . . flower.

C. That . . . array.

A and B are indepen. clauses. No conj. is used between them; they carry on the same line of thought.

C is an adj. clause depending on *flower*, and joined to it through the rel. pron. *that*, subject of *cheapens*.

Fallen is a past ptc. used as an appositive adjective depending on *petals*.

Gay is the objective comp. after *made*; an adj. mod. *water*.

Might come is a past potential verb-phrase. The aux. *might* is the real pred. vb. and *come* is an infin.

To cool is an infin. phrase of purpose after *might come*. I think Emerson meant *to cool and [to] court*, but he may possibly have intended *might come and [might] court*.

III. A. Tell . . . being.

B. That then Beauty . . . being.

C. If eyes . . . seeing.

D. If the sages . . . sky.

E. Why . . . sky.

A is the main clause; it contains B, a noun clause, obj. of *tell*, in which occurs the conditional clause C. B is introduced by the particle *that*, and C is joined to B by the sub. conj. *if*. D is a conditional clause subordinate to A and joined to it by *if*. E is a substantive clause, obj. of *ask*, an indirect question introduced by the inter. adv. of cause *why*, which modifies the predicate of E.

Rhodora is a noun absolute by direct address. *Thee* is the obj. of the person after *ask*. *Them* is an indirect obj. after *tell*. *Dear* is vocative, an absolute of address.

- IV. { A. I never thought to ask why . . . rose.
 but { B. I never knew why . . . rose.
 { C. Why thou . . . rose.
 { D. In . . . [I] suppose . . . you.
 { E. The selfsame Power brought you.
 { F. That . . . there.

A and B are indep. clauses; the conj. *and* is not expressed between them. D is co-ord. with them, and is joined to them by *but*, an adversative conj. C is a subst. clause, object of *knew* and of the infinitive *ask*. E is a subst. clause, obj. of *suppose*. F is an adj. clause; the rel. pron. is *that*, whose antecedent, *Power*, is the subj. of *brought*.

This plan may be extended and made as definite as seems wise, always stopping short of devices that might lead to merely mechanical work. Co-ordinate conjunctions may be underlined once, subordinate conjunctions and their correlatives twice, relative pronouns with a wavy line, indefinite pronouns with a dotted line. Words supplied may be enclosed in brackets.

The following sentences furnish some suggestions:

1. Many times have I brought such flowers as my garden grew.
 A. Many times . . . such flowers.
 B. As my garden grew. (Adj. cl.; depends on *such flowers*; *such* is correlative with *as*.)
2. There is a class among us so conservative that they are afraid the roof will come down if you sweep off the cob-webs.
 A. There . . . so conservative.
 B. That they are afraid [of] C. (Degree and result; modifies *so conservative*.)
 C. The roof will come down. (Substantive; obj. of [of].)
 D. If you . . . cobwebs. (Condition; subord. to C.)
3. Were the happiness of the next world as clearly apprehended as the felicities of this, it were a martyrdom to live.
 A. It were . . . to live.
 B. [If] the happiness . . . were as clearly apprehended. (Condition; subord. to A.)
 C. As the felicities of this [are clearly apprehended]. (Degree; equality; depends through *as* on *clearly*.)
4. Mankind in the aggregate is always wiser than any single man, because its experience is derived from a larger range of observation and experience, and because the springs that feed it drain a wider region both of time and space.—LOWELL.
 A. Mankind . . . wiser.

- B. Than any man [is wise]. (Degree; inequality; depends on *wiser*.)
- and { C. Because its . . . experience.
D. Because the springs drain . . . space. } (Time; subord. to A.)
- E. That feed it. (Adj.; depends on *springs*.)
5. They believed that whoever had incurred his displeasure had deserved it.
- A. They believed B C.
- B. That C had deserved it. (Substantive; object of A.)
- C. Whoever had incurred his displeasure. (Substantive; subject of B.)
6. Our eyes are holden, that we cannot see things that stare us in the face, until the hour arrives when the mind is ripened.
- A. Our eyes are holden.
- B. That . . . things. (Result to A.)
- C. That stare . . . face. (Adj. to *things*.)
- D. Until the hour arrives. (Time to B.)
- E. When . . . ripened. (Adj. to *hour*.)
7. If a teacher has any opinion which he wishes to conceal, his pupils will become as fully indoctrinated into that as into any which he publishes.
- A. His pupils will become as fully indoctrinated into that.
- B. As [they will become fully indoctrinated] into any. (Degree; equality; depends through *as* on *fully*).
- C. Which he publishes. (Adjective to *any*.)
- D. If . . . opinion. (Condition.)
- E. Which . . . conceal. (Adjective to *opinion*.)
8. I hardly know anything more strange than that you recognize honesty in play and you do not in work.—RUSKIN.
- A. I . . . more strange.
- B. Than C D [is strange]. (Degree; inequality; depends through *more* on *strange*.)
- and { C. That you . . . play.
D. [That] you . . . work. } (Substantive; subject of B.)
9. I have no expectation that any man will read history aright who thinks that what was done in a remote age by men whose names have resounded far, has any deeper sense than what he is doing to-day.—EMERSON.
- A. I have no expectation [of] B C D E F G H.
- B. That any man will read history aright. (Substantive; obj. of [of].)
- C. Who thinks D E F G H. (Adj. to *man*.)
- D. That E has any deeper sense. (Substantive; object of *thinks*.)

- E. What was done in a remote age by men. (Substantive; subject of *has*.)
 F. Whose names have resounded far. (Adj. to *men*.)
 G. Than H [has deep sense]. (Degree; inequality; depends on *deeper*.)
 H. What is he doing to-day. (Substantive; subject of an understood predicate [*has deep sense*].)

10. But the life which is to endure grows slowly; and as the soil must be prepared before the wheat can be sown, so, before the kingdom of heaven could throw up its shoots, there was needed a kingdom of this world, where the nations were neither torn in pieces by violence nor were rushing after false ideals or spurious ambitions.—FROUDE.

- and { A. But the life grows slowly;
 1. Which is to endure. (Adj. to *life*.)
 B. So there was needed a kingdom of this world.
 1. Before the kingdom of heaven . . . shoots. (Time to B.)
 2. Where the nations . . . ambitions. (Adj. to *kingdom* in B.)
 b. As the soil must be prepared. (Manner to B.)
 1. Before the wheat can be sown. (Time to b.)

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